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CONTINENTAL LITERATURE IN 1884.

BELGIUM.

BELGIUM has had the misfortune to lose two of her most eminent publicists during the past year: M. Alphonse Vandenpeereboom—a former minister, who was devoting much time and labour to a monograph on his native city, Ypres—and Louis Hymans, a journalist, novelist, and brilliant statesman.

Politics and history are the two great literary fields in Belgium, where conflicts in Parliament and in the daily press are ever growing keener. In 'La Démocratie et le Régime Parlementaire' M. Ad. Prins reviews modern political institutions. In his 'Histoire de la Discipline Parlementaire' M. Aug. Reynaert explains briefly the customs and regulations of political assemblies in both hemispheres. The education question is in Belgium the great battle-field of the rival parties, and an immense number of treatises have been published on the subject, among which may be specially mentioned M. L. Trassenster's interesting study on 'L'Instruction Supérieure de la Femme' and M. de Ridder's report, full of startling revelations, on 'L'Enseignement Professionnel [in Belgium] dans ses Rapports avec l'Enseignement Primaire,' a work requested from the author by the parliamentary committee formed to institute an inquiry into the condition of public and private educational establishments. M. Martin Philippson draws a powerful picture of the 'Contre-Révolution Religieuse au XVI^e Siècle,' whence sprang Catholicism as now organized. M. Jules van Praet has published the third volume of his remarkable 'Essais sur l'Histoire Politique des Derniers Siècles,' and M. E. Nys 'Les Origines de la Diplomatie et du Droit d'Ambassade jusqu'à Grotius.' General Brialmont contributes an essay on the Russian strategist Count Todleben, his life and works; and M. Émile de Laveleye also treats a subject of contemporary history in his 'Nouvelles Lettres d'Italie.' Comte Goblet d'Alviella's remarkable essay on the comparative study of religions is well worth reading.

But in Belgium national history is the subject most zealously studied. Two fresh volumes of Monseigneur Namèche's 'Cours d'Histoire Nationale' have appeared. They

treat only of a portion of the reign of Charles V. in the Low Countries, and the author judges the acts of this sovereign from a Catholic standpoint. Canon Daris has written 'L'Histoire du Diocèse et de la Principauté de Liège au XVI^e Siècle.' M. Kervyn de Lettenhove has added several volumes to his voluminous history of the religious difficulties in France and Holland in the sixteenth century, entitled 'Les Huguenots et les Gueux.' M. Paul Fredericq has published 'Travaux du Cours Pratique d'Histoire Nationale, II,' being dissertations of his university pupils on the Netherlands Inquisition under Charles V. and Philip II. The indefatigable M. Théodore Juste has this year rearranged his volume 'Les Pays-Bas sous Philippe II.,' and gives us also 'La Révolution Belge de 1789' and 'La République Belge de 1790.'

An interesting discussion has arisen during the year between MM. Callier, Hubert, and Vercamer with respect to the origin of Belgium's present liberties, M. Callier attributing all the honour to the French Revolution, whereas M. Hubert proves that the Belgian constitution of 1831 was drawn partly from mediæval charters, partly from the Dutch constitution of 1815, and partly also from English parliamentarianism and from Lamennais's school of liberal Catholicism. M. A. Giron's treatise, 'Le Droit Public de la Belgique,' deserves notice abroad.

M. Piot continues to publish the 'Correspondance du Cardinal Granvelle,' commenced by the late lamented Edmond Poulet. The fourth volume, which appeared this year, extends from 1570 to 1573. M. Max Roose, the author of an important work on Christophe Plantin, gives us the first volume of the correspondence of this famous printer of the sixteenth century; most of this he found in the archives of the celebrated Plantin Museum at Antwerp. M. L. Galesloot's 'Inventaire des Archives de la Cour Féodale du Brabant' and M. Bormans's 'Inventaire des Archives de la Ville de Dinant' also merit notice. The former author is since deceased. M. Louis Hymans's death occurred before the completion of his work 'Bruxelles à travers les Ages.' Portions of it continue to appear at regular intervals, with curious plans and engravings. Several other monographs of local history have also been published. Among these may be specially mentioned 'Bruges et ses Environs,' by Mr. James Weale, an Englishman who has been long a resident of this interesting old town, and 'L'Histoire des Rues de Malines et de leurs Monuments,' by a priest, G. van Caster. M. Arthur Verhaegen has retraced the last fifty years of the history of the old University of Louvain (1740-1797).

Bibliography has been very fertile during the course of the year. MM. Ferdinand Vander Haeghen, Arnold, and Vanden Berghe's 'Bibliotheca Belgica' contains some remarkable notices of the works of Constantin Huyghens, a Dutch writer of the seventeenth century; of Dodoens and De l'Escluse, Belgian botanists of the sixteenth century; of the historian Gramaye, &c.; and of the competition between the Chambers of Rhetoric of Belgium and Holland, 1539-1709. Father Carlos Sommervogel publishes the first part (A-Q) of a 'Dictionnaire des

Ouvrages Anonymes et Pseudonymes publiés par des Religieux de la Compagnie de Jésus,' from the founding of the order to the present day. Canon F. D. Doyen has compiled a 'Bibliographie Namuroise, 1473-1639.' The catalogues of celebrated libraries by the late M. Vergauwen of Ghent and Van Lerius of Antwerp will be much sought after by specialists.

M. Alphonse Wauters continues his studies on the old school of Flemish painters in a biography of Antonello of Messina. His nephew, M. A. J. Wauters, has published in Paris a most interesting manual, 'L'Histoire de la Peinture Flamande,' in which he rectifies many popular errors. M. Michel Brenet's work on 'Grétry, sa Vie et ses Œuvres,' took a prize of the Académie Royale.

Among the numerous books of travel or respecting foreign countries may be noticed M. Émile Cauderlier's charming 'Excursion en Sicile'; 'La Nouvelle Zélande,' from a Belgian economic point of view, by M. de Harven; and 'Aperçu Politique et Économique sur les Colonies Néerlandaises aux Indes Orientales,' by M. J. Jooris, a diplomatist.

In literature the group known as "La Jeune Belgique" has been most productive. The two leaders, M. Camille Lemonnier and M. Ernest Picard, have contributed respectively an article in the 'Tour du Monde' on Belgium, where the colours are too heavily laid on, and a new volume, written with the same talent as M. Picard's preceding publications, which offers subjects for reflection, 'Mon Oncle le Jurisconsulte.' A posthumous work by M. Octave Pirmez, 'Lettres à José,' and M. Eekhoud's 'Kermesse' are the other principal publications of this new school. Two cleverly written tales are 'A la Porte du Paradis,' by M. André le Pas, and 'Bons ou Mauvais au Choix,' by M. Émile Gregson.

In the poetical line "Young Belgium" has published this year 'L'Hiver Mondain,' by Georges Rodenbach; 'Rimes de Joie,' by Théodore Hannon; and 'Pierrot Lunaire,' by Albert Giraud. These works give proof of talent and originality, and are very painstaking. M. Rodenbach's style is refined and elegant, but does not always avoid being finical. M. Hannon writes with great vigour; it is to be regretted that he should mar this by an unhealthy crudity of expression and ideas. M. Giraud at times, when striving to be ultra-original, rather approaches the eccentric, and gives an impression of merely aiming at effect.

In Flemish M. Max Roose has studied the relations that existed between Rubens and the Antwerp printer Balthazar Moretus. M. Julius Planquaert has published the first part of a monograph on the Flemish communes at the time of James van Artevelde, and MM. de Potter and Broeckaert have recounted the history of the little town of Lokeren, near Ghent. Father A. M. Verstraeten has written a literary and philological work on 'Lucifer,' the forerunner of Milton's 'Paradise Lost,' by Vondel, the great Dutch poet of the seventeenth century. M. Pol de Mont draws an interesting picture of the life and works of the famous novelist Henri Conscience by describing him in connexion with the Flemish movement since 1830. M. J. Staes's study on the Antwerp

poet Theodoor van Ryswyck, who was contemporary with Conscience, gives still more details as to the commencement of Flemish literature. M. Nolet de Brauwere has collected his biting criticisms on contemporary Flemish literature and has had them published in a volume. M. Victor de la Montagne has undertaken to compile a dictionary of pseudonyms of Flemish literature.

MM. Rosseels, Van Hoorde, Julius Hoste, and many others have written plays. M. Hoste's historic drama, 'De Brusselsche Straatzanger' ('The Minstrel of Brussels'), has already been given more than a hundred times this year at the Alhambra in Brussels.

Beyond the republication of some celebrated works of Conscience, Tony (Anton Bergmann), and others of our older writers, there is nothing new of importance to mention in Flemish prose. MM. Teirlinck and Styns's novel 'Arm Vlaanderen' ('Poor Flanders') draws a melancholy picture of the domination of the clergy in Flemish villages; Flanders is, indeed, the Ireland of Belgium. Miss Virginie Loveling has this year devoted her exquisite talents to some stories for children.

Flemish poetry has been unusually prolific and brilliant. Several unpublished volumes of a poet long deceased, Prudens van Duijse, have been at last brought before the public. A posthumous collection of poems by Madame van Ackere, who died last year, will not add to her fame; but two young girls give promise of adding two poetesses to our lists. 'Eenzame Bloemen' ('Solitary Flowers'), by Miss Hélène Swarth, and 'Een Klaverken nit's Levens Akker' ('A Shamrock on the Field of Life'), by Miss Hilda Ram, are equally charming productions. In 'In de Natuur' M. Armand de Vos treats us to some truly original reflections inspired by the marvels of nature. M. Pol de Mont is no less original in his 'Nieuwe Idyllen en andere Gedichten' ('New Idylls and other Poems'). M. L. D. Koninck has published 'Het Menschdom Verlost' ('Mankind saved by Christ'), a most indigestible epic poem in 20,000 alexandrines, a feeble echo of Milton and Klopstock. The descriptive talent displayed is astonishing, but it is too often pushed to excess. The great literary event of the year was the publication of a collection of poems by Jan van Beers, 'Ryzende Blaren' ('Rising Leaves'), in which the old Antwerp poet took the public quite by surprise, his poems being as touching and as fresh in sentiment as those of his youth. His son the painter has illustrated his father's volume with the delicacy and elegance which characterize him, and which contrast so singularly with the robust, vigorous, and essentially Flemish tone of the paternal verses.

ÉMILE DE LAVELEYE—PAUL FREDERICQ.

DENMARK.

JUST as I am writing once more my yearly summary of our literature there is being celebrated at Copenhagen, as you know, the second centenary of "the father of Danish literature"—Ludvig Holberg. On the festivities themselves, which, to speak the truth, were hardly so extensive or of so popular a character as had been anticipated, this is not the place to dwell; but to commence my article with a few words on

the literary publications the centenary has called forth, which, on the whole, may be termed worthy of the occasion, is only natural. First must be named the great and splendid jubilee edition of Holberg's comedies published by E. Bojesen, with illustrations by the young artist H. Tegner, and G. Brandes's publication 'Ludvig Holberg,' which sagaciously and in a lively and absorbing style draws a striking picture of the great reformer and his times. Then the comic epic 'Peder Paars' is also being published in a new edition, excellently illustrated by H. N. Hansen; and besides a popular selection of the 'Epistles' and some brief popular sketches of the life and works of Holberg, an interesting, richly illustrated description of 'Copenhagen in the Time of Holberg,' by O. Nielsen, deserves to be mentioned.

Standard authors belonging to the periods subsequent to Holberg have this year (as in previous ones) been, through editions and critical studies, brought nearer to the present public. In this way 'Selected Works,' by P. A. Heiberg, has lately been published, and new books about Fred. and Frederica Münster, Ewald and Baggesen, and others furnish 'Illustrations of Literary Persons and Conditions at the End of the Eighteenth and the Beginning of the Nineteenth Century,' as one of these publications (by S. B. Smith) is called. Besides cheap editions of Oehlenschläger, Mrs. Gyllembourg, Carl Bernhard, &c., are in course of publication.

Naturally enough these efforts come so much more to the front, and are so much the better timed, the more we become conscious of now owning a modern literature, new and independent even when compared with the period of Oehlenschläger. Also with regard to this our latest literature a valuable critical work has been published by G. Brandes. In this book, 'Det nye Gjennembruds Mænd,' he characterizes and appraises the authors whose appearance marks the literary "Gjennembrud" (awakening) in the seventies to which he himself principally gave the impulse. From two of the five authors portrayed in this book we have not heard this year—E. Skram, the author of 'Gertrude Colbjørnsen' (whom Brandes in my opinion over-values), and J. P. Jacobsen. On the other hand, Schandorph has written a longer tale, perhaps his best, 'The Rangers' Children,' a lifelike picture of manners and feelings in town and country nowadays, presenting an abundant gallery of well-delineated figures; and E. Brandes, an intelligent and keen, but somewhat peculiar and one-sided writer, has again composed a play, 'A Betrothal,' spirited and clever, like his previous ones, but perhaps a little too logical and without sufficient action. Like this play, our other new dramatic works all treat of the theme which is at present the favourite—the problem of matrimony; but with the exception of O. Benzon's 'A Scandal' (which, although rather shallow, still, on account of its clever construction and its caustic dialogue, but above all the first-rate performance on our national stage, proved a great success) they are nothing but *proverbes*, "episodes," "situations"—mere trifles of dialogue at which some young authors (J. Lehmann, P. Nansen, and others)

have tried their hands. Finally, the fifth of the "Gjennembruddets Mænd," Drachmann, has with his usual productiveness published since my last review no less than four books. One of them, 'Short Tales,' is fully on a level with his previous excellent pictures of popular life; but in the collection of poems called 'Deep Chords,' and especially in 'Shadows from Journeys,' he has prepared the public a surprise—not the first, however, caused by this most changeable poet. He has conceived the unhappy idea that our latest development, especially in literature, is unnational, and corrupted by French super-refinement and immorality, and that it denies the rights of heart and feelings; so he is striving to create a "Danish movement," and proclaiming himself the special poet of "heart and home." The worst of it is that, owing to his erroneous views and his passionate one-sidedness, he is led into spiteful and unjust attacks on his former friends and companions, particularly on G. Brandes, whom he had hitherto warmly declared his master and teacher, and to write much which, although no doubt against his intention, can be taken up by the adversaries of the ideas of freedom and progress he has hitherto fought for. That in these books, however, splendid proofs of their author's lyric power and eminent gift of description are to be found I by no means deny, whereas his last work, the play 'The Fortune at Arenzano,' is a most insignificant product.

Next to these authors I must name K. Gjellerup, whom in my former reviews I singled out for his many-sided gifts, his solid learning and untiring studies. He is this year in the first rank with three successful works in the most different fields, viz., a delicately told novel, 'G-Dur'; a most artistically composed love poem, combining Greek and Northern style and spirit, called 'Brynhild, a Tragedy'; and a volume of travelling sketches from Greece, 'A Classical Month.'

There are besides numerous authors represented in the records of the year, authors of novels, tales, sketches, and studies—so numerous, indeed, that I shall not find room even for an enumeration of them and their works, not to speak of a closer examination. There are both well-known veterans like H. F. Ewald ('Tales') and Carit Etlar ('Whitsuntide in Tibirke, and other Stories'), and authors who have made their appearance only of late years, and whose new works on the whole confirm them in the places, higher or lower, which they already occupied, such as H. Bang ('Phædra' and 'Clergymen,' both of them as singular a mixture of considerable talent and repulsive affectation as his previous books), Holm Hansen ('Karsten Uly and the Mushrooms'), V. Oestergaard ('Life of Common People,' not badly told, but reminding the reader too much of Drachmann), H. Pontoppidan ('Village Pictures,' a fresh and clever book), Johanne Schjöring, Rud. Schmidt, and the anonymous author of 'Fates and Wills' ('From the Time of Betrothal'). There are some beginners who promise rather well, as, for instance, C. Ewald in the novels 'Rule or Exception' and 'An Expedient,' and Van der Burgh in 'Sketches,' and others who do not do so at all, viz., E. Kjerulf in the tale 'A Fettered Man,' and

C. Gerhardt in 'A Leaf in the Wind,' 'Judith Fürste,' a novel by a very young lady, A. Ravnkilde, is also a first book, but, unfortunately, its author died before she saw her clever work published.

The novels of the year comprise such contrasts in style and theme as the romantic narratives of I. Bondesen (*alias* Henning Fox) and other popular story-tellers (hardly any of them, however, approaches their aged model Carit Etlar), the fugitive punning sketches of Copenhagen life by C. Möller ('Strolling About'), and the learned yet gracious 'Antique Tales,' by P. Mariager.

In short, there is plenty to choose from, and should you prefer a volume of lyrics we also possess of them a larger assortment than usual. You will find four of our old poets represented: Ploug by 'New Poems,' H. P. Holst by 'Poems on Occasions,' Chr. Richard by 'Spring and Autumn,' and J. Fibiger (*alias* Diodoros) by 'The Genii of Sorrow.' If the last-named book be too heavy—nay, sometimes mystic in thought and often awkward in rhythm—you will, on turning to the books of younger authors, find light and flowing forms, and surely not too great a ballast of thought, in M. Kok's 'Water Colours'; and if Ploug be too much engaged by political and literary strife, using his verses for a blind and bitter warfare against the new school, E. v. der Recke in his polished 'Tiny Verses' expressly rejects all tendencies, while A. Ipsen's 'Sonnets and Songs,' and still more J. Petersen's 'Hearts and Brains,' are imbued with modern ideas.

A number of verses also, new and old, have been printed in elegant anthologies; but not only in that kind of books do illustrations and a sumptuous exterior play a prominent part—large and splendid works, possessing real literary and artistic importance, are also continually on the increase. Besides the editions of Holberg above mentioned and those named in my last review, viz., the 'History of Danish Literature,' by P. Hansen, and 'Modern Danish Painting,' there are now being published 'Denmark,' a work on a large scale, intended to describe all parts of the country in text and pictures by our best authors and artists, and 'Copenhagen,' historically described by C. Bruun, with an abundance of authentic drawings and facsimiles.

The historical books I have to mention are, like the volume last named, chiefly contributions to the history of culture or to biography, or they treat of some special event, as, for instance, Lütken's 'Battle of Heligoland' (our glorious naval fight, May 9th, 1864). In the field of general political history, articles in periodicals and publications of documents apart, nothing new is to be noticed. But our knowledge of life and manners in past times is enriched by a new volume of Troels Lund's elaborate work on 'Denmark and Norway in the Sixteenth Century'; by Rist's 'From the Times of the Gaiters' (depicting our pedantic and barbarous military institutions in the eighteenth century), Mejdell's 'Fra Brydningstiden' (describing the life in our military academy fifty years ago), J. Helms's 'Soldiers' Life a Generation Ago,' J. Davidsen's 'From the Times of our Parents,' and other books; while biographical, partly autobiographical,

works have been issued about the renowned sculptor Jerichau; Count Reventlow, liberator of the oppressed peasantry a century ago; Bishop Brammer; L. Helveg, the Grundtvigian clergyman and author; and P. N. Holst, the "Søren Kierkegaard of the Eighteenth Century," as he is styled by his biographer Theodorius (A. C. Larsen), who has brought to light this old Copenhagen parson's dauntless opposition to orthodoxy as an interesting comment on the strife of our days.

Not finding space to dwell upon our periodicals, whether scientific or popular (among which the *Spectator* would especially have to be counted), although they have contained much valuable matter, nor to speak of the numerous translations, comprising costly additions to our book market, I shall end this year's review by mentioning a couple of books about foreign classics, viz., 'Addison as a Literary Critic,' by Ad. Hansen, and 'Studies of Goethe's Dramas,' by Joh. Paludan Müller; further, a collection of clever critical essays by H. Vodeskov ('Varied Studies'); and lastly, from the popular scientific literature, V. Poulsen's 'Our Invisible Enemies' and Prytz's 'Electricity.' VIGGO PETERSEN.

FRANCE.

THE year that is now drawing to a close will certainly not make any remarkable figure in the history of French literature. If one may judge by the innumerable productions of every class that the printing press turns out, the realistic school has definitely gained the day. All the youth of our literature is collecting round the banner which M. Zola has planted in the soil of ugly or insipid reality. Every one who aspires to make a name rejects the old-fashioned idealism of the romantic school of other days. The only ideal of the modern school is to reproduce with unsparing fidelity and in the most personal and the most sombre style conceivable all the sad or grotesque incidents of life. George Sand has not a single disciple of note. The Academy itself has begun to yield to the influence of the surrounding atmosphere. It has been remarked that M. Cherbuliez, one of the most distinguished representatives of the idealists, has approached more and more closely in his most recent works to the standpoint and tone of our naturalists. This is a fact which outweighs the timid protest which in his recent address on the prizes of virtue M. Pailleron, the lucky author of 'Le Monde où l'on s'ennuie,' uttered, in a somewhat clumsy phrase, in the name of the learned corporation. Even when the Academy wishes to recompense the prime mover of an attempt at a reaction against the dominant school, and admits into its fold the author of 'L'Abbé Constantin' and of 'Criquelette,' it is in the ranks of the enemy it has to seek this new recruit; and the malicious public is less disposed to welcome in the newly elected Academician the virtuous writer to whom the *Revue des Deux Mondes* owes its tame *berquinades* than the merciless observer of the little Cardinals, the sceptical mocker of the 'Belle Hélène,' the 'Grande Duchesse,' and 'Orphée.' On the other hand, naturalism, encouraged by this signal triumph, does not deem itself bound any

longer to observe the compromises which the incessant watchfulness of its adversaries imposed upon it. It develops freely, it pushes its system to its logical consequences, it puts in action without scruple all the processes which are proper to it; and it might be supposed, if one took account only of the moment, that the victory is decisive, that French art has bid a final adieu to the ideal whence it has so long derived its inspirations, and that the imagination is for the future to have no other employment than that of furnishing the frame for the display of photographic reproductions of the lowest reality. This would, however, be, in my opinion, a hasty judgment. It seems to me that there are numerous symptoms of the public wearying of the monotonous feast which the accredited dealers supply to it. The world of readers had a certain liking for the pitiless analyses of Zola as long as the scalpel was wielded by an artist of the first rank, and this literature of morbid observation furnished simply a piquant contrast to the platitudinous idyls and pretentious productions of the last representatives of the romantic movement. Now that imaginative literature is completely penetrated by the arid and parching influence of the doctrines of the realists and that the rawest novices among our young authors essay in turn to reproduce the vivisections of their master, the public sighs in secret for a return to previous periods. It would welcome with joy a writer who would not repudiate the inheritance of a severe method and of rigorous observation, but would prove that reality is not necessarily confined to the lower parts of human nature, that poetry has its place in art and even in life, and that the choice does not entirely lie between the flowery and false pastorals of a Berquin and the pathological anatomy of a Huysmans. If it is true that in literature, as in everything else, the demand in the long run regulates the supply, it is indubitable—and this is a consoling prospect of which we have need—that a reaction will before long set in throughout France, and that our country—the land of the 'Chanson de Roland,' of Rabelais, of Montaigne, of Corneille, of Pascal, of Molière, of André Chénier, and of Victor Hugo—will not endure to all eternity the debasement of the level of the imagination and the corruption of art. Meanwhile, I have to give an account of a situation which marks, perhaps, the last stage of the naturalist development. It was necessary to begin with some words of well-grounded hope in order to fortify my readers against the too pessimistic conclusions that might be drawn from my rapid summary.

If it cannot be said that poetry has been completely dead this year, it must be allowed that it is no longer one of the favourite saints in our calendar. The organ voice of Victor Hugo grows silent with the natural effects of increasing years. Some lovers of perfect form continue imperturbably the pursuit of an ideal altogether plastic. The undisputed chief of the Parnassians, M. Leconte de Lisle, whom the Academy has, with an unpardonable exclusiveness, neglected to enroll in its ranks, has abandoned for a time his admirable translations of the great poets of ancient Greece in order to give us a volume

of 'Poèmes Tragiques.' In it will be found the surprising virtuosity of the impeccable author of the 'Poèmes Barbares,' unrivalled perfection of form, richness of harmony, and sculptural beauty; but at the same time it must be acknowledged that these pieces are not and never can be popular. They are not addressed to the general public, but to a little coterie of men of letters. They appeal not to the common feelings of human nature, but to emotions of a purely æsthetic kind and to a disinterested curiosity. In short, M. de Lisle's is true and noble poetry, which will prove a great feast to the delicate palate; but it is not that sublime and lofty form of art which speaks to every one, which brings within the comprehension of every one the greatest thoughts and the most beautiful conceptions, which is at one and the same time the delight both of the simple and of the refined. M. Richepin, whose name has been constantly before the public this year, has printed his 'Blasphèmes.' The daily papers have found themselves unable to praise this book of so-called philosophical verse enough. It has been said over and over again that a new Lucretius has been born, a Lucretius of these latter days, endowed with as fervent an imagination as the friend of Memmius, and deeply imbued with the philosophic creed of our epoch. People have gone into ecstasies over the sonorous verses in which M. Richepin is supposed to have expressed the tragic conflict between the indestructible aspirations of the human soul and the cruel truths of science. Certainly no one can deny that the author possesses a powerful imagination, a style striking and full of imagery, and the art of composition; or that there are in his book occasional outbursts of true feeling. But it seems to me that his poetry usually lacks the thing most essential to such work as his—complete and entire sincerity. This drama of the soul is only heartrending, it is only interesting, when it does really take place in the innermost heart of the writer, and the eloquent cries that the author utters to the heavens are the echo of internal struggle. Where can one find in M. Richepin's book the accent of passionate melancholy which is characteristic of Lucretius? M. Richepin does not suffer nearly so much as he would have his readers believe from his abandonment of the creed of the past. His scepticism is quite serene, and if he creates a divinity for himself, it is not to fill an aching void, but to have the pleasure of cuffing him, defying him, and adopting with regard to him the attitude of Prometheus, and thus attracting the applause of the simple-minded spectators in the gallery. In short, 'Les Blasphèmes' is a capital essay in poetical rhetoric, but it is nothing more; and therefore its brilliant success among a small coterie which proclaims itself *tout Paris*, and believes itself to be all France, will not extend beyond the boulevards, and certainly will not reach to posterity. "It is Lucretian," was remarked to a witty critic. "Yes," he said, "but the Lucretius of Tortoni's."

Apart from these two works, which, however open to discussion, are still worthy of attention, I cannot single out one important production from the ever-increasing host of volumes which our great publishers

bring out in costly form. It is to be supposed that the name is legion of the poets who wish to let their friends partake of the unsavoury fruit of their intercourse with the Muses, otherwise how can we account for the constant appearance of so many "poems" or "songs" or "idyls"? It would be cruel to dwell on the total lack of interest of these numberless productions, in which I cannot even detect the errors of youthful inexperience or such ignorance of form as might afford hope of the future. An unbroken tediousness pervades these even and carefully printed lines, hopelessly perfect in form, and lacking the one thing essential—an idea. A rapid mention of the names that stand out most prominently from this crowd of rhymers will suffice. M. Bertal's 'Ruades et Caresses' display original, but demonstrative talent. Over M. Chevé's 'Océans' there seems to have passed a vivifying breeze from the Atlantic. In M. Madeleine's 'Idylle Éternelle' the sincerity of the pantheistic sentiment somewhat redeems the otherwise commonplace songs of youthful love. M. Dupuy's 'Parques' is an interesting attempt at philosophical poetry, obviously imitated—though at a respectful distance from its model—from Sully-Prudhomme's 'Justice.' In M. Bichat's 'Petits Poèmes des Champs' some of the simple grandeur and solemn familiarity of Millet's landscapes seems to have entered. M. Chevalier's 'Chanson du Vin' is like a joyous echo of the 'Vaux de Vire' and of the wine songs of our Gallic ancestors. M. Alexandre gives us 'La Lande en Fleurs,' and M. Guerrois the 'Sonnetts et Petits Poèmes.' M. Catulle Mendès, who has lately descended from the arid and desolate heights of Parnassus to more lucrative employment here below, and who now ministers through the *Gil Blas* to the worst epicurean instincts of the day, has, by way of farewell to the noble aspirations of his youth, dedicated a small volume of recollections to the 'Légende des Parnassiens.' It is a lively and entertaining contribution to the literary history of our day.

The novel continues to overrun the literary soil of France with its luxuriant growth. The reason of this boundless popularity is obvious. The novel is in our day the only form of literature which fully answers the requirements of readers who have no concern with the ideal, who are unwilling to make the effort of raising their imaginations to the level of the creations of genius, whom the daily press feeds with small talk and personal gossip, who demand from the books they turn distractedly over or read *du bout des cils* no more than a photographic reproduction of their own lives. All the young who wish to make a name in literature seek to push their way along the already crowded avenues of novel-writing, while those who head the ranks do not disdain to speculate on the insatiable curiosity of the public, and continue to throw off endless reproductions of the creations that have made their fame from the moulds in which they are accustomed to cast their works. In his 'Joie de Vivre' M. Zola relates, with but small admixture of incidents, the simple story of one of those rare natures whose instinct leads them to self-sacrifice, who are charitable as naturally as others breathe, and to whom the world in general

—doubtless out of gratitude—denies the rightful share of happiness. It is a powerful work; the effect of the blind forces of nature, the fury of the waves and winds, have rarely been so well rendered. Equally striking is the attitude of the peasant and the sailor in presence of those irresistible manifestations of the elements, whose crushing superiority they have learnt to recognize, as it were, from father to son. But why has M. Zola, in his love of systematization, thought fit to poison the healthy impressions made by his book through insisting on certain repulsive physiological details, by rudely tearing aside the veil which, in art as in nature, should protect the mysteries of puberty? Scarcely had the 'Joie de Vivre' made its way from the bookseller's window to our bookshelves than M. Zola had returned to those social studies of which 'L'Assommoir' is the most remarkable. He had directed his steps to the mining district of Anzin, the scene of a recent strike, and there studied from life the condition and habits of miners. 'Germinal'—such is the revolutionary title of the tale which is now appearing in the *feuilleton* of the *Gil Blas*—is remarkable for the extraordinary vigour with which the author has painted this strange, almost fantastical world of subterranean toil, the harsh life of the workers, their gross pleasures, their sombre hatreds, their ardent aspirations. The melancholy aspects of nature in the districts where the drama of modern industrial life unfolds itself have never been so well rendered—the leaden skies, the damp soil almost converted into marshes by coal-dust and rain, the dreary plains whose distant prospects mingle with the horizon, the giant furnaces that illumine the night with their fires, the thin, gaunt silhouettes of the factory chimneys, the deep shafts which suddenly reveal to the passer-by an entrance into subterranean regions. Here again, unfortunately, M. Zola has loosened the reins of his morbid imagination. He exhibits the vices of these floating and isolated populations with gross indecency, he does not spare the reader a single detail of erotic pathology, he seems to be under some sort of hallucination which makes all humanity appear possessed by certain fleshly demons. Consequently the colouring of the picture he has so carefully outlined is false and crude; its tones are forced, so that the eye of a connoisseur can take but little pleasure in the exaggerations of a skilful, but heavy paint-brush.

In his 'Sapho' M. Daudet once more displays a vigour and freshness of talent which in 'L'Évangéliste' seemed to be on the wane. He has used all his art to make a subject in itself repulsive acceptable. It is difficult, if not impossible, to admit that M. Daudet in choosing such a subject has displayed any great solicitude for morality, as in the dedication he wishes to make us believe. The truth is that M. Daudet has never thought of warning anybody against *liaisons dangereuses*; he has only seized on a pretext for producing a Parisian romance in a style of which he is undisputed master. What we must look for in 'Sapho' is a subtle and morbid psychology, the delicate painting of the aspects of a great city, the soft tints of voluptuous melancholy, and happy feats of style; but we must not look for a concern for morality,

which is quite alien to the artistic conception of the author, and which came to him as an afterthought to save appearances and silence importunate critics. Had M. Daudet not publicly renounced all candidature for the Academy we might have supposed he wished to propitiate it by assuming a moralizing tone. M. de Goncourt bids farewell to literature in his 'Chérie,' which is supposed to give us the exact picture of a young girl brought up in the midst of modern luxury. A queer little doll is this Chérie, an hysterical little being, whose innocence is made up of unsatisfied ignorance and morbid curiosity, and who finally becomes quite unhinged and falls shattered to the ground as if her main-spring had suddenly snapped. M. de Goncourt has painted this portrait with almost morbid finish, and introduced into his style a superabundance of ornaments and accessories by which our precise, clear, and simple French tongue is completely metamorphosed, and comes back to us distorted, affected, and impregnated with euphuism and other signs of decay. M. Huysmans is one of those disciples of M. Zola who, while remaining faithful to the school, have yet preserved originality and individuality. His 'A Rebours' is a most striking product of realistic pessimism. He describes the life of an aristocrat whose *raffinement* reaches to perversion, who aims at a life unlike that of other men, who is in constant quest of morbid and unusual sensations and the intoxications of some artificial paradise, and who finally dies of spleen and *ennui*. It is hardly fair to M. Huysmans to sum up in a few words the fundamental idea and strange subject of his book, which is, above all, remarkable for its detail, for the exactness of its analysis and scientific treatment of an imaginary, if not wholly fantastical theme. M. E. Bourges in his 'Crépuscule des Dieux' has taken up the subject treated by M. Daudet in his *chef-d'œuvre*, 'Les Rois en Exil.' It is the lamentable history of the wandering, disconnected existence of the Duke of Brunswick. The originality of this work—which would otherwise easily have sunk to the level of a mere collection of Parisian *faits divers*—lies in the consummate art with which M. Bourges has imitated the style of St. Simon. Hence a piquant contrast between the modern inspiration and archaic execution of this curious novel. The wonderful style of the illustrious duke, with its infinite windings and curves, its imperfections of genius, its bold turns and happy phrases, had never been so faithfully and intelligently reproduced. M. Bourges's marvellous familiarity with the language of the seventeenth century has enabled him to perform this conjurer's trick in the 'Crépuscule des Dieux,' but he will do better to make use for the future of our more prosaic daily idiom in representing scenes of contemporary life. In his 'Autopsie du Docteur X,' M. Édouard Rod has tried his hand at a fantastic tale in the fashion of Edgar Poe, and at one stroke proved himself master in this difficult style. In his 'Reine Soleil' M. Harry-Alis has made a study of the courtesan, a subject already treated by M. Zola in 'Nana.' His heroine is the embodiment of the power of the hardy peasant over the degenerate inhabitant of great cities; the healthy, pure-blooded *pay-sanne* avenges the ages of labour and servi-

tude of her ancestors by establishing an insolent sway over the vices of men and devouring the inheritance of titled heirs. The most striking part of this interesting book is the episode where the peasant's stern and passionate attachment to the soil—his only mistress—is represented. M. Harry-Alis, whose talent is not always equally vigorous, has in this almost rivalled in intensity some of Balzac's descriptions. In 'Olivier Maugant' M. Cherbuliez has in his turn studied the industrial surroundings among which M. Zola loves to place his *dramatis personæ*. The salt-mines of the witty Academician are less sombre and mysterious than the scenes of M. Zola's 'Germinal,' his miners less abandoned to gross animal instincts. But why is M. Cherbuliez's literary method so monotonous? Why is the eminent Academician more essentially Swiss, more pretentious, more bent on making wit by the sweat of his brow, now that he is a naturalized Frenchman and aspires to become a Parisian of the boulevards? Why do all his heroines set aside decorum for the same purpose and in the same manner? M. de Bonnières in 'Les Monach' has studied the fashionable Jewish world of the *haute finance* like one well acquainted with Parisian society. He depicts the efforts made by the Jews to enter the Parisian *grand monde*, and the peculiar customs that have survived the downfall of the walls of the Ghetto. Madame Th. Bentzon's 'Tony' is a very pleasing story, throughout which smiles and tears are equally distributed. The author is a close and exact observer, without ill nature or too great minuteness. In 'Andrée' M. Georges Duruy proves to us that the same qualities of mind that have produced a good history of an epoch like the Italian sixteenth century can also faithfully portray a woman's heart. M. F. Fabre's 'Lucifer' is a work of loftier aim; it is a sequel to a series of studies of the French clergy by the author of a *chef-d'œuvre*, 'Les Courbezons,' so highly and justly valued by Sainte-Beuve. M. Fabre is thoroughly acquainted with French ecclesiastical habits, with the turn of mind, the ambitions, the language, the attitudes and gestures of the priest, from the humblest abbé to the bishop of a large diocese. His style is broad and simple, his conceptions powerful; while his enlightened sympathy for the clergy and his appreciation of freedom of thought keep his works free from the loathsome calumnies of anticlerical radicalism and from the fanaticism of bigoted fictions. M. G. Stenger's 'Le Sous-Préfet de Châteauneuf' is a political novel spoiled by the introduction of a melodramatic *dénouement*. Gyp, alias Madame la Comtesse de Martel, née Riquetti de Mirabeau, continues by her 'Monde à Côté' the sketches of worldly or *semi-mondaine* life that have appeared in the *Vie Parisienne*. These sketches, though drawn with talent and originality, reveal great lack of feeling and a low opinion of human nature. In his 'Belle-Maman' M. Dubut de la Forest has treated with his usual vigour what a witty observer, Auguste Villemot, used to call the real social question, viz., the relations of a young couple, just escaped from the maternal nest to build one of their own, to the mother-in-law, the dreaded incarnation of family tyranny. Madame Claude Vignon gives us a sketch of political

life in her 'Mariage du Sous-Préfet.' M. George Ohnet's insipid 'Lise Fleuron' has met with the usual incomprehensible success which that author's works enjoy both with the reading and theatre-going public. M. Octave Feuillet in his 'Veuve' treats us as usual to worldly and agreeable love-making. M. Paul Bourde's last novel, 'La Fin du Vieux Temps,' deserves a place by itself for its vigour of observation, firmness of style, and truthful reproduction of the habits of our peasants and the picturesque simplicity of their surroundings. M. Mario Uchard's 'Mademoiselle Blaisot' has met with a less pronounced, but more truly enviable success than his 'Oncle Barbassou.' In M. A. Theuriet's 'Tante Aurélie' we breathe once more the healthy odours of fields and woods with which all that gifted author's works are impregnated. M. Robert Halt's 'Marianne' fully answers the expectations raised some time ago by his brilliant *début*. M. Guy de Maupassant, whose talent is ever on the increase, has kept the public in breathless attention by his 'Sœurs Rondoli' and 'Miss Harriett.'

It is clear that the palmy days of literary criticism are over. This is an inexplicable phenomenon in an epoch which above all seeks to comprehend, to classify and register facts and ideas, and which should therefore be favourable to the appearance of new Sainte-Beuves. M. Schérer, almost entirely absorbed by politics, lays them aside only to turn his attention to a long and important study on Grim and his group in the eighteenth century, impatiently waited for by the public. M. Montégut awakens public attention only by the publication of collections of essays already known, such as the volume called 'Nos Morts Contemporains.' M. Brunetière alone, in the *Revue des Deux Mondes*, holds with a firm hand the famous *sceptre de la critique*. He has lately published some of his recent articles under the title of 'Histoire et Littérature.' Here both his merits and defects are apparent. His erudition, especially in all that relates to our two classical centuries, is extensive and sure; his language is frank, his impressions sincere; but he is, on the other hand, narrow and pedantic, strangely indifferent to our contemporary literature, and classical to affectation. What a pity, M. Renan was lately heard to say, that this gifted man should have taken Gustave Planche for his model, that he should think himself forced to imitate a pedant when it would be so easy for him to be simply himself—that is, a man of taste and learning, a lover of good style, faithful to the literary traditions of our race! M. Rolland has given us some interesting biographical recollections of our great Lamartine, so unjustly neglected by the younger generation. M. Piedagnel has brought out some amusing reminiscences of the "deus minor" whose name was Jules Janin. M. L. Arreat, in his 'Morale dans le Drame, l'Épopée, et le Roman,' treats from the positivist point of view certain important questions of morality and aesthetics which Saint-Marc Girardin so frequently raised in his lectures on dramatic literature. M. Brunet relates with spirit and erudition the stormy disagreements of the 'Philosophes et de l'Académie au XVIII^e Siècle.' M. Deschanel has brought out two volumes on Racine; and M. Jules Lemaitre, in the

Revue Politique et Littéraire, has pricked with a few of his fine swift arrows this inflated balloon of the eloquent professor of the Collège de France. In his 'Vie de Lafontaine' M. Mesnard has by his unimpeachable erudition succeeded in renovating an almost exhausted subject. M. Martha has given us a finely shaded study on 'La Précision dans l'Art.' M. Désiré Nisard has collected his 'Discours Académiques et Universitaires,' which may be considered as the manifesto of the uncompromising classical school. M. E. Amiel's volume on the interesting character of Juste Lips and other humanists of the sixteenth century is in every respect worthy of attention. M. V. Fournel has resumed the history of the beginnings of our *grand siècle* of literature. M. Jullien has made a study of the literature and drama in Paris at the beginning of this century; and M. G. Merlet has put the last touch to his important work in four volumes, 'Tableau de la Littérature Française de 1800 à 1815.' M. Séailles has taken up the pure æsthetic theory in his 'Essai sur le Génie dans l'Art,' the highly finished form of which does not exclude our wish for a little more novelty, say paradox, in his handling of this subject. The whole of George Sand's correspondence is now published, and we are indebted to M. Guizot's family for the publication of his 'Lettres Familiales,' which throw a most favourable light on the character and private life of the austere statesman and *doctrinaire*. The "Bibliothèque de l'Enseignement des Arts" continues the publication of its excellent manuals, in which have already appeared a study on manuscripts and illuminations, a Greek archaeology, and a history of Venetian painting, and which will soon give us a *résumé* of the history of sculpture by the well-known M. André Michel. M. Müntz, thanks to the liberality and intelligent help of the deceased Duc de Chalunes, has been able to bring out, in the costly form suitable to such a work, the result of his researches on the Renaissance. M. de Biez has given us an unbiased and competent *compte-rendu* of the Salon of 1884. To the intrinsic value of the work are added admirable engravings made after the most approved processes. M. Bazire and M. de Biez have each written a study on the deceased painter Manet.

Never has erudition been pursued with greater industry and success than nowadays. The reorganization of the higher education, the foundation of the *Revue Historique*, the development of the École des Hautes Études, all have contributed to divert the young men of the day from the sterile rhetorical exercises which used to be delivered under the name of lectures in our university, and to stimulate them to scientific research. Hence an extraordinary crop which I shall not pretend to go through. Suffice it to name the chief books. In the first rank I place the new volume of the 'Histoire de la Révolution,' by M. Taine. Never has the method of the distinguished writer been more completely displayed than in this work. An immense collection of exact little details, but an absolute ignorance of the great currents of opinion and of the supreme necessities which make history in critical moments; the employment of a psychology altogether materialistic; finally, the corruption of a style formerly strong and healthy

by the systematic abuse of the method of so-called scientific comparisons—such are the defects of the last work of M. Taine. In spite of them it is a sincere and powerful effort to get rid of the revolutionary legend; to face the truth and to write the history of the origin of modern France in a spirit free from prejudice and superstition. M. Renan has collected, under the title of 'Nouvelles Études d'Histoire Religieuse,' articles some of which belong to the beginning of his career of authorship, while others are of quite recent date. M. A. Bourgoïn has studied a curious phase of the literary history of the eighteenth century in his 'Valentin Courant.' To the 'Histoire de Fléchier' the Abbé Delacroix has devoted two volumes, while one of his clerical brethren, the Abbé Lagrange, has raised a storm in the Ultramontane camp, which never pardons nor forgets, by writing three volumes about the very noble, pious, and liberal career of Monsignor Dupanloup. The Duc de Broglie, who was one of the most intimate friends of the Bishop of Orleans, prosecutes the great historical task that he has undertaken with such courage and talent, and the two volumes that appeared lately, 'Frédéric et Louis XV.,' are worthy of their brilliant and solid predecessors. M. Chuquet has described for the instruction of France the career of General Chanzy, who died too soon for the army of which he was one of the most worthy representatives. M. Thureau Dangin has begun a great 'Histoire de la Monarchie de Juillet,' in which he displays his keen incisive intellect, his faculty for painting with broad touches vast historic pictures, and his thorough knowledge of the men and events of our century, but in which I regret to find too much of the tone of newspaper polemic. The author forgets at times that he is an historian, and an historian of a good type, to become a journalist who, however brilliant, dips his pen in gall.

The Abbé Picard has treated with knowledge and moderation the curious and delicate subject of 'L'Instruction Civique et Morale avant et pendant la Révolution.' M. Léon Gautier has devoted the enthusiasm of a Crusader and the erudition of a professor of the École des Chartes to his book on 'La Chevalerie.' M. de Maulde is at once learned and piquant in his monograph on poor Jeanne de France. M. Flammermont has produced a book on the Chancellor Maupeou that exhausts the subject. In his 'Jean de Witt' M. A. Lefèvre-Pontalis has added to a profound investigation of the complicated constitution of the Netherlands in the seventeenth century an animated description of one of the great tragedies of modern history. M. G. Duruy has written an interesting book on Cardinal Caraffa and the Catholic reaction at Rome in the sixteenth century. M. d'Avenel has devoted two volumes overflowing with facts to Richelieu and the absolute monarchy, while Pastor Kühn has published three masterly volumes on 'La Vie de Martin Luther.' 'L'Histoire des Guerres sous Louis XV.' has found a competent exponent in General Count Pajol, and Commandant Canonge has given an exact and rapid account of the 'Histoire Militaire de notre Temps.' M. Loth has studied the 'Émigration Bretonne en Armorique,' a subject that M. de la Borderie has probed

to the depths in his 'Études Historiques.' M. E. Melchior de Vogué has displayed his power of fascinating readers in his 'Fils de Pierre le Grand.' M. Hanotaux has solved one of the most complex problems of constitutional history in the 'Origine de l'Institution des Intendants de Provinces.' M. Marc Monnier has undertaken to write the history of the literature of modern Europe, and his first volume extends from Dante to Luther. M. M. Pellet has in his 'Variétés Révolutionnaires' dealt with some details of an epoch with which he is familiar, and on a subordinate side of which the 'Almanachs Révolutionnaires' of M. Welschinger has just thrown curious light. Madame Adam in 'La Patrie Hongroise' has shown more enthusiasm than critical faculty or knowledge, and her style is pretentious. M. G. Charmaes has shown delicate powers of description in his 'Voyage en Terre Sainte.' M. Forneron has written a witty history of emigration, and Col. Yung a conscientious monograph on the Conventionnel Dubois-Cranié. M. Rothan continues his diplomatic revelations under the title of 'Allemagne et Italie,' the recollections of his mission to Rome in the autumn of 1870. M. F. Masson relates the life of 'Cardinal de Bernis depuis son Ministère.'

However imperfect this summary, it would be inexcusable to mutilate it by omitting to mention the names of the writers who take part in the philosophical movement, which delights the hearts of all who care for the higher branches of thought. Let me then name at hazard M. Fouillée and his bold book on property, M. Guyau and his audacious essay 'Morale sans Sanction ni Obligation,' M. Bouillier and his 'Études de Psychologie et de Morale,' M. Renouvier and his 'Essai de Métaphysique,' M. Scerétan and his 'Principe de la Morale,' M. Ribot's 'Maladies de la Mémoire et de la Volonté,' and the numerous articles which have appeared on similar subjects in the *Revue Philosophique*.

FRANCIS DE PRESENSE.

GERMANY.

"Loquere ut te videam." The saying of the old sage is calculated to loosen the tongue of every one who rightly or wrongly believes himself born to be a writer. In Germany are this year at least as many persons who wish to "allow themselves to be seen" in this capacity; also fortunately there are those who can let themselves be seen. On the tree of poetry, says the poet, blossom presses on blossom. At all events, there are many turtle doves concealed under the branches. The wonder-working magician of Varzin, who understands the literary as well as many other crafts, is said to have declared on one occasion that if he were banished to a desert island, and if he were allowed his Goethe, or even a selection from Goethe, he would dispense with anything else. Somewhat similarly, Gervinus finished off his history of German poetry with Goethe and Schiller, and declared everything later—from the Romantic school of the Schlegels and Tieck down to the Young Germany of Heine and Gutzkow, which has since died of old age—to be the work of a collection of *epigoni*. Yet a generation which includes dramatists like Grillparzer, Heinrich von Kleist, and Hebbel, lyric poets like Heine, Uhland, Rückert,

Platen, Lenau, and Geibel, epic poets like Längg and Hamerling, novelists and storytellers like Gutzkov, Freytag, Spielhagen, and Paul Heyse, is one that a nation may be proud of.

One of the oldest and noblest branches of the tree of German poetry, which has been in full flower for almost half a century, has in this year been cut off by death. Emanuel Geibel, the poet of the German ladies, died on the 6th of April at his native place, the free Hanse town of Lübeck, just as the hundredth edition of his first poems—a jubilee edition intended to celebrate the poet's seventieth birthday—left the press. If the writer had at the very outset of his career won the hearts of the ladies by the wisdom and tenderness of his nature and the melodious flow of his verses, which made him a favourite with composers, he had subsequently gained the favour and confidence of the men by his fiery national spirit and classic perfection of form. Almost no German lyric poet except Heine has been so popular as Geibel. As a dramatist he lacked energy. The tragedy of 'Sophonisba,' which obtained the Schiller Prize, does not rise above academic coldness. Of his tragedy of the Walkyrs disguised in Greek costume, 'Brunhild,' derived from the Nibelungen, a powerful and genial rival—the poet of the Nibelungen trilogy, Friedrich Heibel—has said, with equal severity and truth, "It gives one the impression of a canary trying to imitate thunder."

Foremost among the works of fiction this year stands Wilhelm Jensen's 'Skizzenbuch.' In these poetic stories the able novelist shows himself to be a brilliant master of form as well as a landscape painter full of imagination, and he uses his colours with equal excellence when depicting the primeval forests around the diamond fields in Brazil, and when describing the quiet, uneventful, provincial life of his Swabian home. Swabia, which has been the birthplace of so many of our German poets and thinkers, appears again to be specially well represented on the German Parnassus; its intellectual and national spirit, when compared with that of the other German provinces, has always preserved its peculiar character, and has produced a school of poetry of its own, the tone of which is still retained in our day. Herzfelder, too, the humorous lyric writer, whose first works were sent forth from the printing office of Cotta, that prince of publishers, belongs to Swabia; his dominant note is pessimism, his fundamental bass Judaism. The 'Schwäbische Dichterbuch,' compiled by Paulus and Weitprecht, which has followed in the wake of the Viennese and Munich books of fiction, brings upon the scene a whole array of Swabian writers. Of these Friedrich Vischer, the well-known æsthetic writer, is unquestionably the ablest in another department; but the most poetic is his cousin by name, J. G. Fischer, the only survivor of that band of writers which included Uhland, Mayer, Kerner, and Mörike.

The Northern element which the German archaeologists and Richard Wagner's 'Nibelungen' have introduced in our literature has made itself felt in lyric poetry, sometimes in rather a doubtful manner. The

world of gods and legends, which, long since estranged, has not yet refound a home among us, gives the poems the stamp of pedantic dilettantism or affected sentimentalism; and, moreover, the language and metre are archaic in style. Rarely do we meet with such a pleasing interpretation of the nature and the history of Scandinavia, combined with so much genuine poetic feeling and metrical appreciation of form, as in Helene von Engelhardt's 'Normännische Balladen'; her high-sounding rhapsodies of the North Sea rise to the height of true dithyrambs in the 'Stimmen der See.' Heinrich Vierordt's 'Neue Balladen' naturally do not refer to those hoary times, nor do they show the strange species of rhythm; his subjects are taken from the most recent past, and in style resemble the English and Scotch ballads and also those of Heine. The most powerful of them, owing to its terseness and drastic simplicity, is one entitled 'Die Tuilerienkinder.' In three corresponding parts it deals with the tragic fate of the last three heirs to the French throne, all of whom were welcomed at their birth by thousands of joyful voices and salvoes of artillery, and yet not one of them ascended his father's throne. Ernst von Wildenbruch, the eminent dramatist, has in his 'Dichtungen und Balladen' given proof of his lyrical powers without having eclipsed the brilliancy of his dramatic successes. He has this year received a public acknowledgment of his ability as a dramatic writer by being awarded the prize instituted by Grillparzer. The Vienna prize committee have preferred his 'Harold' to his earlier publication, 'Die Karolinger.' Wildenbruch's drama treats of the same subject as Lord Tennyson's poem of the same name, and thus we have the rare occurrence of two poet laureates of different nationalities competing with each other on the same theme. A lady residing in Hanover, Marie von Zglynjcka, has made an admirable translation into English of the German poet's work, and has rendered it in the same form of verse as in the original. The English reading public will thus have an opportunity of comparing both versions of an English subject, the one by a native of the country, the other by a foreign poet; and the two works may, moreover, be compared both as regards their poetic character and as regards the different national peculiarities and conception of the subject. The German reader of this translation will have the rare enjoyment of finding that the German poem, in its English dress, leaves the impression of having been conceived and worked out by a countryman of Shakespeare, a proof of the intellectual as well as of the linguistic relationship of the two nations. Wildenbruch's work has quite lately obtained a second prize—the Schiller Prize, founded by the Emperor Wilhelm; it was conferred upon him by the Berlin committee in conjunction with Paul Heyse, the tragedy 'Don Juan's Ende' of the latter being ranked equal with his. Thus Vienna and Berlin, the two rivals of former days, and for long years opposite poles—the one the intellectual centre of the South, the other the centre of North Germany (now in the zenith of its glory)—are, as we see, united in their literary judgment, following the example of the unwritten alliance of

their political leaders. Heyse's success, as it seems, is due more to his general powers as a poet than to his talent as a dramatic writer in particular. 'Don Juan's Ende' is founded upon the bold supposition that the frivolous seducer—whom we cannot imagine as anything but young, and least of all can think of as a father—is a middle-aged gentleman and the father of a dearly loved son of twenty. The catastrophe is brought about by the son's abandoning his father upon learning who he is, and the father, pursued by qualms of conscience, throwing himself, not, as in the opera, into the jaws of hell, but into the crater of Vesuvius. A Don Juan who becomes repentant and punishes himself, and the Don Juan of the legend, who challenges the dead and prefers going to hell rather than show any signs of repentance, are not the same. Another drama by the same author, both noble in character and elegant in construction, is entitled 'Das Ende des Alkibiades,' whose death is occasioned in a truly tragic manner by the fatal rivalry of two women—the Persian girl Mandane, whom he has forsaken, and the Greek girl who loves him. The one disturbing incident is the sensational death of Mandane, who plunges herself and her chariot into the sea. A third piece by the same author, 'Das Recht des Stärkeren,' a piece depicting civilian life with drastic delineation of character, betrays by its novelistic material the school in which the author won his laurels.

Two followers of the naturalistic, or rather the hypernaturalistic, school, Arthur Fitger and Richard Voss, have revived the traditions of the 'Sturm und Drang' period of our classic writers, which gave rise to Goethe's 'Goetz' and Schiller's 'Räuber.' Arthur Fitger, the author of 'Die Hexe,' gives us a political tragedy entitled 'Von Gottes Gnaden,' the representative of mercy being a youthful countess who dies in her conflict between mercy and love. From Richard Voss we have a tragedy called 'An Infamous Race,' which is a remodelling of his 'Regula Brandt,' an effective but ghastly drama of mediæval times. The remodelled play gives an account of the fate of a charming girl who, as the daughter of a hangman, is accursed by society. If the above writers have borrowed their style and manner from classic models, others have borrowed from them the ideas and plan of their dramas. Heinrich Bulthaupt's tragedy 'Die Maltheser' is a successful development of a fragment and sketch of the same name left by Schiller; the monkish seriousness of the original the remodeller has endeavoured to lessen by the introduction of a female figure not found in the other. E. Lohwag's 'Iphigenia in Delphi' is formed upon an idea thrown out by Goethe in his 'Briefen aus Italien' of a meeting of the two sisters in the temple at Delphi—between Electra, who offers sacrifices for Orestes, whom she believes to be dead, and Iphigenia, who was carried off by him from Tauris—which meeting is not prominently brought forward by Goethe in his 'Iphigenia in Tauris.' Lohwag in this has entered the lists with Friedrich Halm, whose drama of the same name originated from the same source. The supreme moment of the action is reached when Electra is about to kill her unknown sister, who she believes has, as priestess at Tauris, sacrificed her

beloved brother; and, moreover, is about to kill her with the same hatchet which gave the death blow to Agamemnon and Clytemnestra, when the discovery of the truth prevents another murder being committed in the family. Goethe's words are: "If this scene succeeds it will be one of the grandest and most touching ever witnessed on the stage." It may be some consolation to those who have attempted to carry out this idea without success to know that it cannot be said whether Goethe himself would have succeeded had he attempted to carry out his idea. It cannot, however, be denied that Lohwag, like his incomparably more gifted predecessor Halm, deserves our praise for having produced an able study, both as regards character and tone, for having given us a re-echo of the 'Iphigenia in Tauris,' which Schlegel even considered an echo of the Greek drama. Count Schack, the classic translator of Firdusi and patron of art, has published a tragedy entitled 'Timandra,' which is distinguished by its style, its character, and its metrical beauty of form. Karl Caro's tragedy 'Am Herzogshof,' on the other hand, is distinguished by effective brevity. After the manner of the *Cædipus* legend, it begins, as it were, with the fifth act, and is compressed within the compass of one act with a prelude. This pleasing writer has unfortunately been removed from our midst by too early a death, before even his first tragic work had been publicly performed, much to the regret of all interested in literature, as great hopes were entertained of him; for with his 'Am Herzogshof' he had made a promising entry into the domain of tragedy, and his 'Burgruine' was as promising in the field of comedy, and had, indeed, obtained a prize.

The archaeological novel still remains master of the situation, with this difference, that its heroes, in place of wearing Egyptian costumes, have donned the Roman cuirass or been decked with the winged helmet of the Goths. In Ernst Eckstein's three-volume novel 'Prusias,' the scene of which takes us back to the days of the insurrection of the slaves in Rome under Spartacus, the hero is represented as the actual originator of the social revolution, as an Armenian magician, and a philanthropist in advance of his age. Finally, at the foot of the cross upon which he is to be nailed after the defeat of the army of slaves, he proves himself the prophet and forerunner of the future deliverer of the poor and lowly, the author of Christianity. Felix Dahn's 'Bissula,' a story from the time of the migration of nations, is dedicated to "allen braven Schwäbinnen"; the heroine is a fair-haired Swabian girl who bravely defends her honour and her people against the lust of a Roman tribune and the oppressors who had come across the Alps. In both of the above novels has been directed to the description of manners and customs. The clever author of 'Prusias' had already in a former work—'Die Claudier'—shown himself to be well acquainted with Roman history. The learned author of 'Bissula' had likewise given proof of his historical knowledge in his earlier novels, 'Der Kampf um Rom' and 'Felicitas,' as well as in his historical and juristic accounts of the migration of the nations and of German antiquity. In

his 'Bissula' the fidelity with which he follows up every historical detail becomes mere affected mannerism; he carries his archaeological hobby so far that, like Freytag in his 'Ingo' and 'Ingraban,' he even makes use of alliterative prose. Poet and professor seem at strife with each other: while the one is drawing splendid landscapes and battle-pieces, the other plunges into long dry disquisitions about the site of the Roman castra, which he illustrates in a very superfluous manner by adding a carefully drawn plan of the situation and position of the camp. Friedrich Spielhagen has, to the delight of his readers, returned in his last novel, 'Uhlenhans,' to his native territory, to the country and people on the shores and islands of the Baltic, his accounts of which won him his first laurels. Spielhagen is unquestionably the first of living German novelists, but is regarded as such more, perhaps, by foreigners than by his own people. This was shown recently by the ovation he met with from the Russian literary world while on a visit to St. Petersburg. His novels are distinguished by the happy manner in which he contrives to unite the many-sided views of an actual tendency with the artistic construction of a plot that culminates in a catastrophe complete in itself, true to nature, and at the same time charged with a great moral purpose. Hence the novelist and politico-social economist on the one hand, and the artistic and æsthetic critic on the other, all find satisfaction in his work. 'Uhlenhans,' as regards the social importance of its tendency, is somewhat inferior to its predecessors, 'Hammer und Amboss,' 'In Reih' und Glied,' and 'Nach der Sturmfluth'; perhaps this was intentional, for it almost seems as if the author wished to avoid the path that led to the development of a politico-social theme. 'Uhlenhans,' however, is perfectly on a par with his previous productions from an artistic point of view both as regards the thrilling interest of the plot and the lifelike descriptions. With regard to the hero, who is the very personification of goodness, and yet, like "Junker Unstern," is born beneath an evil star, we cannot but wish that the author had shown himself less dominated by the maxim of pessimism that the good are destined to misfortune and swindlers to good fortune. Wilhelm Jensen in his 'Metamorphosen' gives us the careful portraiture of a soul full of light and shade. From Theodor Storm in his 'Hans und Heinz' we have a powerful picture of family life, describing the manners and customs of the hardy race of fisher folk who inhabit North Friesland. From amid the flood of novels which the waves of the day cast up on shore and wash away again, there have arisen works by authors long since well known by name, and in some cases of decided talent, such as Robert Byr, Johannes Dewart, K. Frenzel, and others. Then also we have from Karl Emil Franzos 'Der Präsident,' the story of a crime, based, as it seems, upon some documentary evidence, where the father, always trustworthy in the performance of his duty, finds himself in the position of being obliged either to condemn his only child as the murderer of her infant after being forsaken by her lover, or to become unmindful of his duty himself;

from Rudolf Gottschall his 'Papier-Prinzessin,' a cleverly planned and exciting narrative from the days of Law's South Sea Bubble; and from Gregor Samarow (Oskar Meding) a story of the present day named 'Plevna.' Here, as in his previous works, the historical part is based chiefly upon a personal, and at times an intimate acquaintance with the persons and things described, a truthful statement of facts being with him the main point; the loosely connected story appears but a secondary consideration.

The inexhaustible theme of the distinction between social grades has furnished material to two eminent poets, one of whom makes his first appearance as a novel writer—in fact, his first as a prose writer. Oscar von Redwitz, who was formerly a disciple of the Jesuits and an Ultramontane troubadour, has become a minstrel of the new empire. In his 'Odilo' (the confessions of a monk) he proved himself a convert to the profane views of the world; in his novel 'Haus Wartenberg' he gives an account of a conflict that has arisen from a *mésalliance* in one of the families of the aristocracy, to which class he himself belongs by birth. His descriptions are so far written with impartiality that the deep black shadows in the lives of his companions in rank are set off by light sides of equal brilliancy, more particularly in the character of the hero's mother, the Countess Gabrielle; for, notwithstanding the weaknesses and prejudices of her class, she is not without that grace and dignity peculiar to a lady of the German aristocracy. The conflict between the social grades in Redwitz's novel ends in a conciliatory manner, by the son of the haughty aristocratic family leading home the lowly-born lady of his choice, and renouncing his claims to the family estates. The conclusion of Paul Heyse's 'Getrennte Welten,' however, leaves the yawning gulf open; here both parties, the hero of humble birth and the high-born lady who had fancied themselves in love with each other, discover their mistake, and end by marrying in their own rank in life, so that the two worlds remain "separate." Rudolf Lindau in his 'Der Gast' makes use of a theme which seems unavoidable with our neighbours beyond the Rhine, but, fortunately, is one less common with us—deliberate heartless adultery. Lindau gives us a chaste delineation of character with as much calm objectivity as smart brevity. But among the productions in this branch of literature we have this year also those by Richard Voss, already spoken of above as a powerful dramatist. His figures and scenes, which have been taken from the Campagna and street life in Rome, are distinguished by telling realism and great fidelity to nature. One collection of tales he has called 'Römische Dorfgeschichten'; the other, which appeared as *feuilletons* in the *Neue Freie Presse*, is called 'Bilder von der Römischen Strassenecke.' The first collection certainly resembles Auerbach's idyllic village stories as little as a robbers' den, however picturesquely perched on the Sabine Hills, can resemble a peaceful hamlet in the Black Forest. And this street beggar from the corner of the Corso—whose pedigree is as long as his ragged coat sleeve is short—

resembles his colleague in Berlin as much as a philosophizing cynic of the days of a long since decayed Caesarism resembles one belonging to the Caesarism that arose in modern times.

Midway between romance and history are biographical pictures such as Emma Biller has produced in her account of the Augsburg patrician lady Barbara Ittenhausen, from the days when the princely burgher families—the Fuggers and Welsers—were at the height of their power. Wholly a romance, if we are to believe Prof. Bernheim in his treatise on 'Die Weiber von Weinsberg,' is the famous story of the behaviour of the women at the capitulation of the castle of Weinsberg, when, upon being informed that they might carry away with them their chief treasure, they all marched out in a long procession, carrying their husbands on their backs. Prof. Bernheim in this essay, published in the last issue of the 'Historisches Taschenbuch,' has in the most ungallant manner dismissed this legend to the region of mere fables. However, this slight to the female sex on the part of the critic has been made good by an endeavour that has elsewhere been made to save the character of a woman hitherto painted by history in the blackest of black colours. Two historians, Hüffer and Helfert, have been engaged in whitewashing the memory of Queen Caroline of Naples; and Hüffer has also endeavoured to relieve the memory of Nelson and Lady Hamilton from charges that are generally brought against them. Since the opening up of the State archives of Prussia and Austria and other family documents, the sources of the history and politics of more recent times, nay, of the most recent days, have begun to flow more freely again. For his work 'Deutsche Geschichte im XIX. Jahrhundert' Heinrich von Treitschke, the well-known historian of the Hohenzollern family, has this year received the prize of 1,000 thalers offered by the Berlin Academy for the best historical work. Treitschke's history does not as yet go beyond the reign of Friedrich Wilhelm III.; the life of the most unfortunate of the Hohenzollerns, Friedrich Wilhelm IV., has yet to be written. Two works are destined to furnish contributions to this portion of history, and the authors stood for ten years in the closest relation to the king: one of them shared his king's views regarding Church and State; the other was his adviser in literary affairs, but more particularly in matters connected with art. The first work is by the well-known editor of the *Kreuzzeitung*, Hermann Wagener, and gives an account of the "Politik Friedrich Wilhelm IV." from a Germano-Christian point of view, with the cleverness peculiar to this able feudal politician. The other work is from the pen of an historian long since well known, Alfred von Reumont, a man intimately acquainted with the history and development of art in Italy. Under the modest title of 'Lebens-erinnerungen,' Reumont gives us a book containing an abundance of individual traits for the delineation of the character of this king, who was like him in mind, and shared his love for art and the Catholic Church. Reumont had, moreover, been the king's companion on various occasions upon his jour-

neys to Italy, and was daily by his side during his last illness, when a slow mental death preceded the actual death of the body. In the last volumes of Metternich's memoirs also, which are brought to a close by the recently published eighth volume, we have vivid sketches of the character of this king, whose great intellectual powers and undue conscientiousness rendered him, like Hamlet, unequal to the task imposed upon him. When the king informed the Austrian Chancellor, whom he treated as his mentor, that it was not his intention to comply with the promise left by his father of conferring a constitution upon his people, but that he should convene the provincial estates and form them into one united Diet, the Chancellor's words in reply seem to have been prophetic: "They will meet as provincial estates, but eventually become an imperial Parliament." The Austrian diplomatist, who during the first half of this century ruled the Continent, has in these memoirs, despatches, and diaries described himself faithfully as a rule, and not unfrequently with the pretentiousness and doctrinaire pedantry which were peculiar to him from the days when he was a canon of the cathedral of Mayence. The German Chancellor, who has set the stamp of his power and of his will upon the second half of the century, has even during his lifetime given work to literary hacks. The well-deserved success of the attractive book 'Bismarck und seine Leute,' which Moriz Busch was fortunate enough to be able to produce from direct observation and communication with the persons discussed, has induced him to repeat the experiment in a new and similar publication, entitled 'Unser Reichskanzler'; but the work has not been so successful, and is far from equalling its predecessor.

Alfred Meissner's 'Geschichte meines Lebens' may also be regarded as a contribution to the history of the day. The author of 'Cziska' here relates in an attractive manner the story of his young days, which fell partly within the time of Metternich's rule in Austria and partly within the years of revolution and subsequent reaction in Germany, and brought him into connexion with the most eminent literary, and, in some measure, with political, personages. The main interest attaches to his communications concerning Heinrich Heine, one of whose intimate friends he was; some of these have already appeared in a separate book, but are now supplemented in various ways. These communications have received additions which will please the sentimental reader, who will, however, be disappointed as well. The book under the title of 'Aus Heine's Letzten Tagen' consists of notes taken by the female friend of the dying poet known by the pet name of "Mouche." The mysterious figure who, according to our previous ideas, hovered like a "Libella" round the "mattress-grave" of the almost completely paralyzed and half-blind poet, whose presence was more felt than seen, and who drew from the poet's lips—then scarcely ever opened except to give forth expressions of pain—his last touching love-notes (the most beautiful of which is the 'Passionsblume' given in the little book), was in reality neither young nor beautiful; and the pretty

name of "Mouche" was given to her by the poet not on account of her elf-like movements, but because of the seal she used on her letters.

Another poet has left us his autobiography, not, indeed, written with the intention that it should one day be made into a book. I refer to 'Berthold Auerbach's Briefwechsel mit seinem Vetter Jacob Auerbach,' which the latter has now published. The correspondence extends from the time when Auerbach first left his native village Nordstetten, in the Black Forest, to enter upon his university career, up to within a few days of his death. Owing to the fullness of the material connected with the inner and outer story of his life, and the warmth of his own words, this correspondence will take the place of the detailed autobiography which the poet had proposed to write as his last work, and which, in consequence of his unexpected death, had not been much more than commenced. From his letters, which are the unconstrained effusions of an intimate friendship, we obtain a perfect picture of Auerbach's whole being—his natural amiability and ideal sentiments, which have their prototype in Spinoza and Goethe, also of his very pardonable vanity as an author, and of his insatiable desire to be loved by every one—I might say to be praised by every one. Auerbach has tried his hand in many of the domains of literature, even in the field of philosophy. The philosophical bent of mind peculiar to the race to which he belonged by religious conviction and descent, as well as to the Swabian people in whose midst he was born, was ingrained in his nature, and not only led him to translate Spinoza's works and to narrate the story of his life in the form of a novel, but also led him in his imaginative works to give more prominence to thoughtful reflections than could be safely indulged in without injury to the progress of his stories and the development of his characters. In many of his novels, e.g., in 'Waldfried,' there is such a superabundance of reflection that the story completely disappears; the peasants of the Black Forest converse at times as if they were well acquainted with Hegel. On the other hand, the poet's power is manifest in his construction and in his successful unravelling of complicated psychological problems, and in this respect his 'Diethelm von Buchenberg' will ever remain an unsurpassed masterpiece.

Contemporary memoirs concerning Prussian history have been published by Hermann Wagener, the editor of the *Kreuzzeitung*, mentioned above, and concerning the history of Hanover and the house of the Guelphs by Oskar Meding, formerly private secretary to George V.; Meding, too, has already been spoken of above as a novelist under his *nom de plume* Gregor Samarow. Wagener's 'Erlebtes' extends from the year 1848 to 1866, and again from 1873 down to the present, a gap of several years intervening, during which period silence was imposed upon him owing to the position he held in Prussia. Meding's recently published third volume, with a special title, 'Im Exil,' extends from the battle of Langensalza (which resulted in the capitulation of the Hanoverian army and the annexation of the kingdom to Prussia) to the death of

the blind king. It throws documentary light upon the machinations of the Guelph party, which were directed against the empire, and had in view the restoration of Hanoverian independence, even with the assistance of foreign governments. However, the 'Erinnerungen eines Deutschen Officiers,' which extend between the years 1848 and 1871, and which first appeared in Rodenberg's *Deutsche Rundschau*, prove that long before the catastrophe at Langensalza there were persons in Hanover, even in the brave Hanoverian army which victoriously fought its way about for the honour of its flag against Vogel von Falkenstein, who foresaw that Hanover would eventually be absorbed by Prussia. It is conjectured that these reminiscences have been written by one who held a high position in the Hanoverian army and has now entered the Prussian service.

First among the actual historical works of the year stands Ranke's fourth volume of his 'Weltgeschichte,' which is divided into two parts, and is now brought down to the transfer of the empire to Constantinople in the East and the foundation of the Germanic kingdoms in the West. This eminently intellectual work of the veteran historian, now in his eighty-ninth year—like all of Ranke's, in fact—takes it for granted that the reader does not wish to be taught history, but that those have learnt that elsewhere now wish to understand the meaning and connexion of events. A whole school of younger historians has followed the path opened up by the master hand, without having always succeeded, as he has done, in hitting the classic medium between a dry reproduction of the original sources, which excludes grace of style, and formal elegance, which, again, excludes fidelity of representation. Among the more important historical publications of the year are Alfred Dove's 'Deutsche Geschichte' in the times of Friedrich II. and Josef II., which shows the last-mentioned tendency; Heinrich Ulmann's 'Kaiser Maximilian I.,' which is based upon original sources, and Adolf Bachmann's 'Deutsche Reichsgeschichte' in the age of Friedrich III. and Maximilian I., which, again, show the tendency first mentioned. For in Dove, who was editor of the brilliant weekly *Im Neuen Reich*, we have a style which betrays the former journalist, whereas the two last-named writers—especially Ulmann—eclipse all previous accounts of that period, not even excepting those of Droysen and Palacky. Of those works which have appeared in the series edited by Oncken, entitled 'Allgemeine Geschichte in Einzeldarstellungen,' Herzberg's 'Geschichte der Byzantiner und Osmanen,' Flathe's 'Zeitalter der Restauration und Revolution, 1815–1851,' and Adam Wolf's 'Oesterreich unter Maria Theresia' have this year all been brought to a close, or very nearly so; whereas the editor's 'Zeitalter der Revolution, des Kaiserreichs und der Befreiungskriege,' Winkelmann's 'Geschichte der Angelsachsen,' Philipson's 'Geschichte Westeuropas im Sechzehnten Jahrhundert,' and Dahn's 'Urgeschichte der Germanischen und Romanischen Völker' have just been commenced. A rich fund of material for the history of Germany is offered by Harry Bresslau's 'Jahrbücher des Deutschen Reichs unter

Konrad II.,' and for that of the Austrian dominions by H. von Zeissberg's 'Quellen zur Geschichte der Politik Oesterreichs während der Französischen Revolutionskriege' and Edward Wertheimer's 'Die Geschichte Oesterreich-Ungarns im ersten Jahrzehnt des XIX. Jahrhunderts.' We have a worthy pendant to Buddensieg's 'John Wielik's Life and Writings' (London, 1884) in Loserth's exhaustive monograph 'Huss und Wielik,' in which the writer tries to prove from authentic sources that Huss's teaching in Bohemia, even in the opinion of his contemporaries, must be traced wholly to that of Wielik in England.

Karl Müllenhoff's 'Deutsche Alterthums-kunde,' a work planned on a grand scale, has been left unfinished, owing to the premature death of the author. The first volume appeared as early as 1870; the second, third, and fourth exist in manuscript; a portion of the fifth, containing a criticism of the poetic and prose versions of the Northern Edda, has been edited and published this year by the ablest of our living German literary historians, Wilhelm Scherer. The seventh volume, containing 'Kleinere Schriften,' by the venerable master hand of Jacob Grimm, and Wilhelm Manhardt's ingenious 'Mythologische Forschungen'—the preface to which was written by Müllenhoff—may be said to constitute the kernel of the fruit produced this year in Germanistic literature. The following writers have contributed their mite to literary history: Frankl his 'Zur Biographie Friedrich Hebbels und Franz Grillparzers'; Fülhauer his 'Lebensbeschreibung Grillparzers'; Alfred Klaar his 'Quellen zu Grillparzers Ottokar'; Biedermann his 'Heinrich von Kleists Briefe an seine Braut'; Otto Brahm his 'Heinrich von Kleist'; and others. The 'Kleine Schriften' of Hermann Hettner—the spiritual historian of German, French, and English literature during the eighteenth century—which have been collected and published by his widow, verge upon the domain of aesthetics. From Gustav Engel we have an 'Aesthetik der Tonkunst,' the first work written from the standpoint of the Hegelian school. In the way of contributions to the history of music we have Jahnsen's monograph 'Die Davidsbündler,' which contains the documentary history of the union of the young musical revolutionists who were known by that name in Robert Schumann's 'Sturm und Drang' period, which has given rise to a new tendency; and Hans von Wolzogen contributes a work on 'Richard Wagner und die Deutsche Cultur,' in which he eulogizes Wagner's as the highest ideal, surpassing that both of paganism and Christianity.

Heinrich Schliemann's 'Troja' and Alexander von Warsberg's recently published 'Homerische Landschaften' (which have followed the same author's and traveller's 'Odysseische Landschaften') may both be said to be open to the same objection, i.e., that in the opinion of scholars for a long time past the Iliad has not been considered the work of one man—hence that there can scarcely be an Homeric Iliad, and that the Homeric descriptions of Odysseus's home tally as little with the modern Theaki-Itaka as the descriptions of the Burgundian Worms of the Nibelung legend tally with the town of the same

name which was at one time the capital of the empire, and is now a provincial town in Bavaria. In his last work the unwearied excavator has abandoned his original conjecture that the treasure dug up on Hissarlik was the property of Priam, also his statement that the Homeric Troy was confined to the small space on the plateau opened up on the hill. On the other hand, by his supposed discovery of the old Phrygian town, he now puts forward the strange etymological conjecture that the name of the Phrygians signifies "freie," i.e., "Franks," and hence that there is a family relationship between the Germans and the Trojans!

The philosophical revival of Kant by the Kantian and Neokantian scholiasts has lately drawn attention to his still unpublished philosophical papers. It was a well-known fact that the aged metaphysician of eighty years was busily engaged during the last years of his life on a comprehensive work which was to crown the labours of his life, and that he did not live to finish or to publish it. Kant's worthy biographer and those who inherited his papers did not consider themselves called upon to publish these manuscripts, on account of the weaknesses of old age which came over his mind towards the end of his life. Since then there has been no serious inquiry about them. The manuscript was looked upon as lost, but turned up a few years ago in the possession of a private person, and extracts and fragments were brought to light in the *Königsberg Monthly*. These passages referred to the 'Übergang von der Metaphysik zur Physik,' and were received by scholars in different ways; by one party they were looked upon as the completion and conclusion to Kant's system of philosophy, by the other as a proof of his retracting and departing from his original ideas. As spokesman of the first party there arose Albrecht Krause, a Hamburg clergyman, who, in his pamphlet 'Kant gegen Fischer vertheidigt,' makes a violent attack upon the famous historian of Kant's philosophy, Kuno Fischer, of Heidelberg, very similar to the onslaught made by a Hamburg clergyman Göze upon Lessing. However, this gave the brilliant writer and astute dialectician a welcome opportunity of coming forward with a refutation equal to Lessing's anti-Göze pamphlet.

No very remarkable works have appeared this year in the philosophical domain. The study of Indian philosophy, more particularly of Buddhism, which was encouraged by Schopenhauer, has made itself felt in different directions in such works as Philipp Mainländer's 'Philosophie der Erlösung' and Rudolf Seydel's 'Die Buddha-legenden.' For Mainländer's work endeavours in a series of essays of mystic complexion to reduce the intellectual development of the West to Orientalism by a kind of comparative examination of the philosophy and history of the religions and their philosophical systems, and to proclaim as the philosophy and religion of the future the Nirvana of Buddhism. Rudolf Seydel's work, on the other hand, endeavours, by a comparative account of the Buddha legend and the life of Christ, to raise a mistaken semblance between the two by assuming a more than accidental resemblance—nay, even a transmission of the characteristic features of the one to the other.

Lotze, whose premature death we have to deplore, may be said to be still active in spirit, owing to the continued publication of the notes taken during his lectures. The new issue contains 'Die Grundzüge der Metaphysik, Aesthetik und Geschichte der Philosophie'; and Pfeleiderer has raised a worthy memorial to him in a paper entitled 'Lotze's Philosophische Weltanschauung.' In Hermann Cohen's book, 'Kant's Einfluss auf die Deutsche Cultur,' we have a eulogy on Kant's influence upon German culture, language, and style, which will not be accepted by those who consider that Kant's philosophical mode of expression shows wavering, obscurity, and not unfrequently contradictions. Kant's most weighty proposition, the limitation of metaphysics to a certainly still unknown thing in itself, has been carried further by the Neokantians in Germany, while the Positivists in France have done away with the study of metaphysics as a science. Riehl's treatise, 'Wissenschaftliche und Unwissenschaftliche Philosophie,' proves that the latest generation of Kant's countrymen is inclined to set aside other studies hitherto classed as philosophy, psychology, aesthetics, and moral philosophy, and to reduce the substance of "scientific philosophy" to the study of knowledge, *i.e.*, to the criticism of knowledge. That this idea of the nature of philosophy has not as yet become the prevailing one with those who were once the nation of thinkers, we have good and pleasant proof in the undiminished number and value of the publications dealing with those studies which the Positivists have thrust out from the realm of philosophy; for example, Strümpell's admirable 'Grundriss der Psychologie.' And that the science of metaphysics, so vehemently censured by the great master of criticism, has again found friends who believe in its future, and even an advocate in Volkelt's inaugural address, 'Ueber die Möglichkeit der Metaphysik,' is the best testimony that Schopenhauer—himself a disciple of Kant's—will prove right in his powerful assertion that the metaphysical impulse in man is immortal.

ROBERT ZIMMERMANN.

GREECE.

WITHIN the limits of the space allotted me I can do little more than give the titles of the chief works, as I have several of value to mention. I must also say a word about our magazines, for with us magazines are important, as our learned men often use them as a vehicle for printing long monographs, which are afterwards published in pamphlet form. The archaeological world has been especially pleased by the reappearance of the *Archæological Journal* which our Archæological Society brings out quarterly. It is a handsome periodical provided with plates, and among its contributors are Kumanúdis, Stamatakis, Philios, Kavvafas Tsúntas, Postolákka, Politis, and other distinguished savants. Almost as interesting is the *Bulletin* of the Historical and Ethnographical Society, which was founded rather more than two years ago and devotes itself to printing historical documents and folk-lore and to the foundation of a museum and collection of records. Its magazine is mainly given up to inedited texts, and coins, folk-lore, and objects of art. The Hellenized

Italian Antonio Frabasile endeavours in his 'Rassegna Ellenica' to make modern Greece known to the Italians. A new weekly paper devoted to *belles-lettres*, the *Week*, will soon take its place beside the excellent and popular *Hestia*. On the 25th of last March (April 6th) an exhibition of objects and documents connected with the War of Independence was opened by the Historical Society I have just mentioned and the Parnassus (which also publishes a monthly magazine), and gave rise to countless publications, which dealt with single facts or the relation of certain families and individuals to the national triumph. I may particularly mention 'Laurels and Trophies,' a series of spirited essays by M. Ch. Anninæus.

The novel proper is a form of literature little cultivated in Greece. On the other hand, tales and narratives are common enough, and during the past two years A. Vláchos, G. Bizyínos, G. Drossínis, A. Curtídís, C. Palamás, N. Stamátelos, and several others have produced works of this class, which usually are printed in the weekly papers. A little volume of 'Tales of Children,' by A. Curtídís, is freshly and pleasantly written, and marks an improvement in the literature intended for the young. The collection of 'Parerga' by D. Pantazis, who has died this year, contains many witty and humorous narratives. G. Drossínis, a young author of whom I have before spoken in the columns of the *Athenæum*, has described Northern Eubœa in his 'Letters from the Country,' which have been translated into German, while his 'Idyls,' his latest collection of poems, is truly idyllic; he has brought before us in a masterly way the richest flowers of popular poetry. The versified fables of Panagiôtis Phérmbos are singularly pleasant and simple. There are many sweet pieces in the *Arthides avpa* of G. Bizyínos, published by Trübner of London, the writer being seen at his best when he deals with the deeper meaning of popular traditions. On the other hand, he is too fond of writing like a meditative philosopher. A. Antoniádis, a zealous versifier, has this year printed three tragedies ('Tomiris,' 'Lambros Tzavellas,' 'Justinian and Theodora') and a comedy ('The Official a Gardener'). The Greek envoy at Sofia, Kleon Rhangabé, a son of the well-known minister at Berlin, has published at Leipzig a dramatic poem in five parts called 'Theodora.' It is not a piece for the stage, being far too long—about ten thousand verses—though the author has proposed to curtail it for representation. Its object rather is to depict in all its details the prosperous period of the reign of Justinian. Unluckily, historical accuracy is sacrificed to dramatic exigencies, while the progress of the action is retarded by long historical disquisitions. In spite of this, 'Theodora' is, like the writer's previous piece 'Julian the Apostate,' a remarkable production. Another volume of poetry is P. Panás's 'Leisure Hours.'

The introduction of the study of modern Greek into the middle schools has necessitated the production of modern Greek reading books, which may serve as an anthology for Greek homes and for the philo-Hellenic foreigner. Such collections have been published by Casdónis and Drossínis, under the title of 'Neo-Hellenic

Readings,' and by Kophiniotis in three volumes.

Of philosophical publications I may mention 'Religion and Science,' by Skaltsúnis, issued at Trieste, and 'Letters of Philotheus and Eugenius; or, God and Soul,' by the deceased Greek envoy in London, P. Bráilas. Both are anti-materialistic. Theology can also count some additions. The publication of 'The Teaching of the Apostles' has earned for the Bishop of Nicomedia, Ph. Bryennius, the editor of the Clementine epistles, a doctor's degree from Oxford University. P. Baphidis, a professor at the Theological School at Chalke, near Constantinople, has brought out the third volume of a history of the Church, which brings his narrative down to the close of the seventh century. Nicephorus Kalogerás, once a professor at the University of Athens, and now Archbishop of Patras, has edited a Ποιμαντική. Dionysius Latas, Bishop of Zante, has issued the first volume of his 'Christian Archæology,' a subject also treated by G. Lambákis in various monographs. B. Georgiádis, the director of the Theological Seminary at Chalkis, has issued a 'Commentary on the Four Gospels,' and I. Moschákiis a volume of theological essays and addresses.

In philology I have to mention a monograph by Sp. Vassis on a manuscript of the 'De Oratore' of Cicero, and a word-for-word version of the 'Hecuba' of Euripides by Lambros Photiádis, a Greek scholar of the eighteenth century, published by N. Dóssios at Galatz. In 'Philological Laws and their Value for Modern Greek' G. Chatzidákis endeavours to promote the study of modern Greek by the light of comparative philology. P. Pappageorgiu has printed a collation of the Laurentian manuscript of Sophocles with comments; he also issued a criticism of my edition of Michael Acominatos. A thick volume on 'The Military Arrangements in the Iliad' is due to Nicoláidis; a work on 'The Areopagus and the Ephetæ' to A. Andrónikos, a judge of the High Court. A. Papadópulos Keraumeus has brought out a portion of the catalogue of the manuscripts examined by him in the library of the monastery of Leimon in Lesbos. The catalogues of the MSS. in other monasteries are to follow.

A 'History of Greek Art' has been brought out by P. Kavvafas; and the brother-in-law of Dr. Schliemann, P. Kastroménus, has written a popular account of the monuments of Athens. P. Lambros has published 'The Coins and Medals of the Septinsular Republic' and 'The Coins of the Brothers Martino and Benedict II. Zaccharia, Lords of Chios.'

Little has been done for the literature of travel. A. Miliarakis, who is versed in the topography of the Cyclades, has compiled a special monograph on the island of Amorgos. Major N. Schinás has issued the first two parts of 'Reminiscences of Travel,' which take us from Athens to Volo. In a book dedicated to the Paris Geographical Society P. Potagós describes his travels in the interior of Africa, and declares he penetrated further than Schweinfurth himself.

The historical works are also important. C. Sáthas has finished the fifth volume of his 'Monumenta Historiæ Hellenicæ,' contain-

ing the statutes and *capitula* of many Greek communities in the fourteenth and fifteenth centuries, derived from the Archivio dei Frari. T. Venizelos has issued the first volume of a 'History of Greece from the most Ancient Times to our Day,' and has reached the epoch of the Roman domination. From the papers of the late General A. Michos have been printed 'Memoirs of the Second Siege of Missolonghi' (1825-26). At Constantinople M. Gedeon has issued a 'Chronicle of the Patriarchal Academy,' a history from the records of the great school. L. Brocchini has written an interesting life of N. Theotokis, an eminent Corfiote prelate and scholar of the last century. Oekonomópulos has produced the first instalment of a work, 'The Alexandrian World,' devoted to biographical sketches of the eminent Greeks and Hellenists of Alexandria from its foundation to the Mohammedan conquest. The deacon of the Greek church at Venice, Dr. T. Joánnu, has published, under the title of 'Hagiological Records,' a series of historically interesting and inedited 'Vitæ Sanctorum' from the MSS. of the Marcian Library. In the sixth chapter of his introduction he discusses the historical value of these lives.

Even the general reader not acquainted with science will feel an interest in the 'Meteorology and Phenomenology of Attica' of the late Dr. Julius Schmidt, published by the Parnassus in Greek and French, and in 'La Pêche en Grèce' of N. Apostolidis, a brochure suggested by the Fisheries Exhibition in London.

As for translations, I need only mention that D. Vikélas continues his metrical translation of Shakespeare, and has brought out 'The Merchant of Venice,' while N. Damiralis has translated 'Coriolanus.' Mr. Cust's book on the religion and languages of India has been rendered into Greek by S. Papageorgios, a master in the Gymnasium at Corfu.

SPYR. P. LAMBROS.

HOLLAND.

WHEN our Crown Prince was buried the Rev. C. E. van Koetsveld spoke to the foreign princes and ambassadors in impressive words of the love of our people for the house of Orange, "so deeply rooted in the graves of the dead and in the hearts of the living." As Mr. van Koetsveld is not wont to exaggerate and is generally sober in his expressions, and as it has been repeatedly said this year that "a nation in honouring its great men honours itself," it was rather a disappointment to see the 10th of July pass so tamely. It seems that an exaggerated fear of offending the Catholics kept the people from showing too much enthusiasm for the memory of William the Silent. Every one was prepared for something warmer on the side of the public, but for what we received at the hands of our literary men let us be truly thankful. We heard or read a fine speech by Prof. de Vries. Hofdyk published 'Een Lauwer Krans,' a pithy biography, with facsimiles, and with a poem of Ter Haar's set to music by Hol. The Rev. W. Terwogt commenced a popular history of the life of the Father of the Country, of which too little has appeared as yet to enable me to judge of it. At Delft, in the house where the prince was murdered, there was an exhibition of engravings, por-

traits, books, pedigrees, &c. Mr. Frederiks published 'Original Stories and Reports of Contemporaries about the Murder of the Prince,' with Gerards's confession, the description of the excruciating tortures he had to undergo, and the vain efforts to have him canonized. Prof. Fruin has elucidated and completed these documents by a capital essay.

This is the last essay we owe to this great scholar, whose numerous researches have thrown much light on many a page of our history. His standard book, 'Ten Years of the Eighty Years' War,' I have mentioned in one of my former reviews. His death, which occurred in October, leaves vacant a place not easily to be filled up. We lost another diligent examiner of our archives in Mr. A. de Vries. The 'Nieuwe Bydragen' of which I spoke last year have brought to light many unknown details about our old painters and poets, our art and industry; since Mr. de Vries's death they have been continued by Mr. de Roever. In the 'Tydschrift voor Nederlands Muziek-geschiedenis' Prof. Land has written about 'Thysius' Luytboek,' and about Prof. Acquoy there was an essay on 'Het Oude Paaschlied.' De Jager publishes 'Brielsche Archiven,' and Van Deventer describes in the eleventh volume of the 'Rise of the Authority of the Dutch in the East Indies' our conquest of Pontianac (1778) and the civilization in Java in that period. Jorissen has written an excellent essay on the surrender of Amsterdam in 1795.

The new chapters of Busken Huët's 'Land van Rembrandt' treat of the progress of sciences, letters, and arts in Holland in the seventeenth century. He speaks of Stevin's mathematical studies, of the merits of Leeuwenhoek and Swammerdam, of the place which Huyghens occupies by his inventions and discoveries, of Boerhaave and Spinoza. Then he refers to Grotius and the influence of his 'De Jure Belli ac Pacis.' The chapter on literature scarcely comes up to the mark, but it is not easy to say new things on the literature of the period he treats. The chapter on morals and persons is very interesting. With the chapter on the arts, which opens the seventeenth part, this superior and suggestive book will be finished. The two volumes of Mr. Veegens, 'Historical Sketches,' contain many particulars about Huyghens and De Witt, whom the author has made his favourite study. In his estimate of De Witt's character he differs from Geddes. It is a great pity that a memoir which Mr. Veegens had begun to write should be interrupted by his death.

A book I cannot praise too much is 'Het Lied in de Middeleeuwen,' in which Mr. Kalff proves what a profound study he has made of everything that belongs to his subject. He relates many interesting things about the minstrels and their versification, and the ballads, love songs, &c., our forefathers delighted in. His book and the instructive essay of Dr. te Winkel on the same subject afford matter enough to guide the student and to captivate the general reader. Prof. Cosyn has published in German the first part of a complete West Saxon grammar. Under his superintendence an etymological dictionary of the Dutch language is being published by Dr. Franck,

which supplies a long-felt want. Van Broekhuizen's poems are edited by Kolléwyn, and Mr. Unger has written a good bibliography of Bredero. An essay of Prof. ten Brink treats of the picaresque novel in Spain, France, and Holland. Of his 'Letterkundige Schetsen en Kritieken' the ninth volume has appeared. Of Johan Gram's 'Omtrekbladen' I like the remarks on Mrs. Bosboom best. Emants's 'Langs den Nyl' gives a good description of a by no means attractive country. Perelaer has published the last volume of 'Verguld op Snée,' all about East Indian life and morals. Of his ethnographical novel I have spoken in a former article.

Mr. Bohl has completed his translation of the 'Divine Comedy' in terza rima, and Burgersdyk will soon have finished his task of translating Shakespeare. Mr. Jonckbloet has issued a nice volume 'Uit Eigen en Vreemde Gaarde.' I must give a word of praise to Soera Rana's 'Met een Meeuwepuim'; to Hofdyk's bold epic 'In het Geberge Di-Eng,' which relates a revolt in Java; to Couperus's 'Lent van Vaerzen,' where the terza rima shows a remarkable mastery over the language in one so young. Neither must I forget the promising work of another youthful author, Cosman; the new volume 'Sultane' of the melodious Fiore della Neve; and the deep-felt, pathetic sonnets of Hélène Swarth ('Eenzame Bloemen'). New plays have been written by Faassen, De Vos, and Van Eeden, and a tragedy by Emants, 'Adolf van Gelder.'

Of novels and novelettes the number is infinite, as usual. Brunings, C. Huyghens, Ten Hoet, Raloff, C. van Rees, L. Stratenus, the Alberdingk Thym's (father and daughter), and Mr. van Duyl ('Mooi Mieke') have all distinguished themselves more or less. Keller's 'Flikkerende Vlammen' is as entertaining a book as he ever penned. Mario's 'Aleide' is marked by good language and style. Hooyer's volume contains a little gem, 'Een Wilde Vogel.' Nievelt's 'Ahasverus' is to be admired for a fine sketch of a possible future, 'Stormnood,' which should be taken to heart by every patriot. Loosjes proves himself in 'Fräulein Luise' a shrewd observer, and he displays a great talent for sarcasm. Moreover, he has the courage to call things by their right names. Mr. van Koetsveld, whose name opened this account, has published a cheap edition of the masterpiece of his youth, 'De Pastorie van Mastland'—a book remarkable for its sincerity and simplicity, which fills every reader with respect for the man who has remained faithful to his ideals, though so many of the illusions of youth were destroyed by the realities of his life as a village clergyman.

Though I cannot forbear reproaching our people for the quiet way in which they celebrated the 10th of July, I have nothing but sympathy for the enthusiasm on the 13th of September, Beets's seventieth birthday. Never was homage more sincere or universal. On that day he published, too, the fifteenth edition of his unparalleled 'Camera Obscura.' His days are many, but he never gets old. His verses are more melodious than many a young poet's. His new volume, 'Nog eens Najaarsbladen,' is evidence of this. His humour is in his 'Camera,' his heart in his poems, his faith in his sermons; but they all spring from his humane and amiable

character, which, together with his great talent and pure taste, makes him the pride and delight of his country.

E. VAN CAMPEN.

HUNGARY.

It is useless denying the fact that in Hungary, as in many other parts of Europe, the activity in the field of *belles-lettres* is fast decreasing, and that strictly scientific investigation is getting more and more the upper hand. I cannot say that there is any lack of poetry, novels, dramas, &c.; on the contrary, there are too many, for much more is printed than the public is able or willing to consume; but the intrinsic and lasting value of these productions is dubious, and little of what is praised and even read at the time of publication will remain in favour for the next twenty years. As the national character of the Hungarians had always been a marked feature in their poetry, I do not at all complain of this change, and I am really glad of the realistic tendencies which are exhibited in the increasing activity in the field of strictly scientific literature, where the results quite correspond to the zeal and ability of our scholars. There is only one drawback, which I cannot leave unmentioned, and this is the waste of labour on scientific periodicals, which absorb the energy of our learned men, and prevent the publication of larger and fuller works.

It is for this reason that, in spite of the development noticeable in nearly all branches of science, I am not in the position to report the publication of important scientific works, although the minor publications are far from being deficient in merit. As an exception, I may mention some of the foremost historical books published during the present year, and in the first line I shall mention the collection of historical monuments ("*Monumenta Hungaricæ Historica*") edited by the Academy, which brings this year the '*Juridico-Historical Monuments*,' a work destined to collect the legal decisions of the courts of the country. The first volume treats the portion relating to Transylvania, and the editors, MM. Kolozsvári and Övári, of the Kolozsvár University, deserve full praise for their laborious work, the use of which is much facilitated by the careful comments and exhaustive summary. Next to this stands '*The Statistics of the Kingdom of Hungary*' ("*Magyarország Statistika*"), by MM. Charles Keleti, Joseph Jekelfalussy, and Ludovic Láng, a work planned on a large scale, in which the results of the last statistical survey—that of 1880—are employed for the thorough explanation of our ethnical, political, social, educational, and economical relations. I beg to call particularly the attention of the English reader to this work, which is made accessible to the non-Magyar world by a German translation; for the notions of Hungary entertained by foreigners are sometimes sadly wanting in accuracy, and the perusal of the book will dissipate many erroneous statements spread by the ill will of our neighbours.

Coming to more strictly historical publications I am glad to be able to praise M. Wertheimer's '*Austria and Hungary in the First Decade of the Nineteenth Century*' as interesting from the novelty of the materials. The author, having at his disposal several

hitherto unused collections of papers, and amongst others that of the Archduke Albert, has really succeeded in bringing forward many unknown details of that eventful period; and besides giving a true picture of Austria in the beginning of this century, he throws a new light upon several incidents of the political life of Austria as well as of Hungary during the Napoleonic wars. A somewhat earlier period is treated by Prof. Marczali in his '*History of Hungary in the Time of Joseph II.*,' of which the concluding volume is now lying before me. The professor explains the whole series of reforms by which the high-minded Austrian prince intended to bring the monarchy into the ways of modern culture. The monograph of Prof. Marczali embraces nearly all the available material existing in the archives, and through the skill, application, and sound judgment of this comparatively young historian we possess now a full account of that contested period of our history. A book which has filled a gap in our literature is Rabbi Samuel Kohn's '*History of the Jews in Hungary*' ("*A Zsidók Története Magyarországon*"), of which the first volume, reaching to 1526, is now lying before me. The author—one of the most enlightened Jews in our country—has carefully investigated all the available sources, and the impartiality with which he treats his subject cannot be praised enough. The Jews in Hungary are as old inhabitants of the country as the Magyars themselves, and in presence of the anti-Semitic movement which has come to us from Germany, I am glad to notice that in the Middle Ages the Hungarians were conspicuous by the tolerance with which they treated the Jews. They intermarried with them, and even conferred State dignities upon them. When Rabbi Kohn's book is finished I hope to give you a complete account of it. Amongst the minor publications I may notice Dr. William Fraknoi's monograph on Peter Váradi, the famous bishop of Nagy-Várad (1483-1511); Prof. Thomas Vécsey's essay on *Æmilius Papinianus*, in which the author evinces an extensive knowledge of the history of the Roman Empire; and Dr. I. Goldziher's treatise on the '*Origin of the Mohammedan Law*,' a work in which our learned young Orientalist, known in England by his '*Mythology of the Hebrews*,' has again turned to account his vast stores of information on matters connected with the religious, social, and juridical conditions of the Moslem world. I may conclude this list with Peter Bihari's '*Universal History of Civilization*,' in which the picture of the progress from the earliest times to the present is, at all events, a task too gigantic to be mastered by an author of the attainments of M. Bihari, and the only merit of the undertaking is to be found in the fact of the author's having made it in the Hungarian language. Of the new series of "*Hungarian Historical Biographies*" the first portion, the '*Biography of Queen Maria of Hungary*,' by Alexander Márki, is now lying before me, really a masterpiece of typography adorned with artistic illustrations.

I am glad to be able to mention the Exhibition of Ancient Goldsmiths' Work of Hungary, arranged chiefly through the exertions of Dr. Charles Pulszky, who had the luck to be seconded by his highly gifted

and learned father M. Francis Pulszky. This exhibition was a success unparalleled hitherto in any part of Europe, for the rare and exquisite treasures exhibited this spring in our National Museum were really unique in their way, showing as they did the vast number of gold and silver vessels of real artistic value made in Hungary in bygone centuries, and actually in the possession of our Court, of our aristocratic families, and of our Catholic churches and ecclesiastical dignitaries. I am sorry that space is not left to me to enter into details (the collection filled several large saloons), but I may mention the treasure of Nagy Szent Miklós, actually in possession of our king, and known since its discovery in the last century as the treasure of Attila. That this name, however, is erroneous was shown in an able and learned paper of Prof. Hampel, the Keeper of the Antiquities of our National Museum. The learned author gives a succinct account of the art during the period of the migration of peoples, from which he dates the origin of this treasure, originally belonging to the Gepids, from whom it passed into the possession of the Huns. It is interesting to note that whilst the inscription is undoubtedly Greek, the workmanship nevertheless has a thoroughly Oriental character; and if I am not mistaken, certain ornaments show unmistakable signs of Sassanide origin: such, at least, was my personal impression on comparing them with those to be found on Sassanide monuments in Persia. In speaking of our Museum I cannot omit to state that its indefatigable director has favoured us with an interesting treatise on the '*Copper Age in Hungary*,' in which the much debated question of the existence of a special copper age in the history of the development of mankind is brought nearer to solution.

The controversy about the origin of the Hungarians still attracts the attention of our scholars, and has given birth to sundry criticisms and anti-criticisms, provoked by the ethnological researches of the writer of this article. M. Paul Hunfalvi and MM. Barna and Budenz have all had their say. The opinions for and against hitherto elicited must be taken as suppositions open to further discussion, and the treatise recently published by Prof. Budenz on the grammatical forms of the Ugrian languages is certainly very far from convincing the reader of the reality of the boasted affinity between the grammar of the Magyar and Ugrian languages. The learned philologist is guilty of the same forced analogies which were so detrimental to his previous work. A good Finnish-Hungarian dictionary has been issued by M. Joseph Szinnyei, in which the young author has shown himself a perfect master of the Finnish language, and enables the comparative philologist to form for himself independently an idea of the affinity between the two idioms. A good deal of painstaking study is further evinced in the work of Prof. Simonyi on the '*Magyar Conjunctions*' ("*A Magyar Kötőszók*"), the illustrative material for which has been gathered from the various extant linguistic monuments of the past and present.

In the field of philosophical sciences M. Alexander is conspicuous by his lucid writings, and his publication '*The Pessimism of the Nineteenth Century*,' which has gained

the academical prize, is certainly fully deserving of the praise bestowed upon it. His pleasant style has succeeded in attracting a large circle of readers. Next to M. Alexander I may mention Charles Böhm, who has brought out the first volume of a philosophical work entitled 'The Man and his World' ('Az Ember és Világa'), in which a new and independent system of speculation is expounded, an opinion on which must, however, be delayed until the complete work is before us.

To conclude my annual report with *belles-lettres*, I shall put first the fine poetical composition of M. Joseph Kiss entitled 'A Tale of the Sewing Machine' ('Mese a Varrógépről'), in which the history is related of a poor girl who earns her own and her younger sister's livelihood by the needle, and who sacrifices the happiness of her heart to her sister. The leading thread of this tale is woven with a most delicate hand, and the touching tone prevailing throughout the whole poem can hardly fail of its effect upon the reader. The 'Tale of the Sewing Machine' has been brought out also in a German version by M. Neugebauer, known as the successful translator of Petöfi and other Hungarian poets. As usual, to the unequalled activity of M. Jókai we are indebted for the best novel of the year. His 'White Lady of Lőcse' is a new proof of the brilliant and powerful fancy and of the fascinating power of narration peculiar to the writer. The heroine is a lady of the eighteenth century, the account of whose varied adventures, although not quite faultless, is nevertheless full of gorgeous pictures and of unceasing interest. Like nearly all the novels of M. Jókai, 'The White Lady of Lőcse' has been translated into German, and will probably be published in other European languages. Next to M. Jókai stands M. Koloman Mikszáth, who has come forward this year with a collection of minor novels, such as 'The Little Gentry and the People' ('Az Apró Gentry és a Nép'), 'Of Old Nobility' ('Nemzetes Uraimék'), and 'The Honourable County' ('A Tekintetes Vármegye')—clever little sketches of the daily life of strictly Hungarian society, wanting sometimes in artistic form, but rich in humour and surprisingly faithful. Between the two Hungarian novelists I have named and the rest of their colleagues there is a wide gap, for the novel of M. Albert Pálffy, 'Miss Estike's Teacher,' although not without charms, does not approach the works of the writers above mentioned, and the same may be said also of the romantic novel of Mrs. L. Beniczky-Bajza, 'Ruth,' as well as of other works of fiction. But the novel of the lately deceased Mrs. Melanie Kún-Kvassay, whose 'The Favourites of Destiny' ('A Sors Kegyenzei') and 'Dark Points' ('Sötét Pontok') have been most favourably received by our public, is above average.

The drama does not show any particular improvement this year, but is nevertheless worth mentioning. M. Jókai has transformed his novel 'The Goldman' into a play of the same name, which was quite a success on the stage in spite of the undramatic material, owing exclusively to its poetry and to the brilliancy of the diction. On a much higher level stands 'Nora,' the play of M. Gregor Csiki, who has this year

abandoned social topics and chosen an historical subject from the beginning of the eighteenth century, dealing particularly with the policy of Austria towards Hungary after the treaty of Szatmár (1711). Its poetical spirit, its elegance of form and style, are the main ornaments of a play, which, owing to the slovenliness of the plot, did not achieve the success it merited. M. L. Bartók's 'Margareth Kendi' is likewise taken from history, but the statement of the motives is not quite clear, and the search after stage effect is too apparent. Not much more favourable can be my judgment of M. Charles Horváth's 'History of a Lady,' taken from a modern social problem, not without scenic effects, but not very lucid in plot. 'The Slav Girl' ('A Tót Leány') of M. Tchamér Almásy has more ethnographic than dramatic value; whilst M. Rákossy's rustic tragedy 'Magdalena' is an attempt to transplant the dismal method of Émile Zola to the plains of Hungary, and did not meet with the reception usually accorded to the works of this author.

Taken altogether, there is no doubt that there are many writers of ability in modern Hungary who work with diligence, but who are not quite clear about their aims or the path they ought to choose. This is not disheartening; we are, on the contrary, justified in expecting a clearing up of their views and a literary result of permanent value.

A. VÁMBÉRY.

ITALY.

THIS year has taken more away from Italy than it has given. Far more has disappeared from the field of literature than has been replaced. Giovanni Prati, born in 1815, died last May. For fifty years he followed with his song the political, religious, and moral life of Italy. A native of the Trentino, he took not an active, but a poetical part in the liberation of all the Italian provinces except his own, for whose deliverance he longed and hoped to his last hour. In one of his latest poems—'Iside'—he desires that the gentle swallow, which builds its nest in his native ash trees, should ask for him before his death a country from Hapsburg and Savoy; thus he would die free and happy in the green woods where he was born. His was a nature so exclusively poetical that we may say he was hardly able to write in prose. For him everything was poetry, everything was an incentive to verse, sometimes grave and impassioned, sometimes bantering and satirical. As Carducci, the best of our living poets, says, "He was the only real and richly gifted poet in the second generation of the romantic school in Italy." The vein, however, of his poetic fancy was not deep; his verse always skims along the surface of things with a wonderful variety of metres. One could fancy that he heard rather than felt it.

On the other hand, in the month of August we lost another poet, less prolific in fancy, less powerful in versification, less ardent in his inspiration. But his verse came straight from his heart, and though it might be less sonorous and musical, it was more polished, nor would he have ever sent it into the world with the incidental blemishes of its birth upon it. This other poet was Giulio Carcano, born in 1812 at Milan. It would be difficult to find a more harmonious

life than his. Above all he was a good man, and this quality of goodness stamps all his conduct, private and public, as well as all his literary activity. He never failed in a single duty, and never made a boast of fulfilling it. He wrote in prose with elegant and refined vivacity; he wrote in verse according to the inspirations of his pious mind, which was reverent and tender, and easily moved by all that was good and beautiful. He was a great admirer of Shakspeare, and completed a translation of him—no small task—in which he showed great diligence, and in which he may be said to have been generally successful. He cultivated his muse, like Prati, till his last days, and we have still later poems from his pen than from that of the other poet. In a volume of his published only this year, and entitled 'Elvezia and Verbano' (from the places whence he wrote), there is a sonnet dated July 24th, 1883, from Vetricolo di Levice, whither he had gone to recruit his health. This sonnet was written on the anniversary of his mother's death, and bears the title 'Ora pro Me.' The occasion on which it was written and the title indicate the character of the man; still more would the sonnet itself do so were this the place to quote it.

Prati and Carcano both belonged to the school of Manzoni, especially in respect of the moral and religious tone of their writings. To-day in Italy this school is not only on the decline, but may be said to be extinct, and the young poets despise it. Still, it possesses one able follower, Giacomo Zanella, a priest and professor at Padua. This year he has published a small volume of verse entitled 'Astichello,' from the name of a stream which flows near a small country house he has built for himself in the province of Vicenza, and another little volume containing translations of 'Miles Standish' and of various of Longfellow's lyrics. Zanella is a clever writer of verses; his poetry has not the impetus of Prati's nor the domestic tenderness of Carcano's, but his thoughts are more forcible than those of either, and in his books he paints and confronts the grave social problems of modern life more directly than they have done.

The new school has formed a widely different idea of the world and of art from the Manzonian one. It is, above all, profane and the avowed enemy of Christianity; it hates the Middle Ages and everything they brought forth; it is without hope; life for it is suffering; it despairs of Italy, and complains that she is not capable of a revolution, which it thinks would be her salvation. It has returned and clings to Foscolo and Leopardi, two writers upon whom the works published are innumerable. There is not a small secret in their lives of which the discovery has not been attempted, for this new school is also naturalistic, and tries to find in the phenomena of life and birth the origin of talent and the grounds of poetry. This year there has almost been silence concerning Leopardi, but, on the other hand, an enormous crowd of works on Foscolo, of which I shall only mention a few. There are three volumes by Antona-Traversi, of which one traces the 'True History of the Sepolchri'; the others are a study of the poet in his family. Then

Mestica has published the poems of Foscolo in two small volumes, to which is prefixed a long and valuable preface, which treats especially of the period and the occasions when they were written. This author has also given to the world Foscolo's letters to Antonietta Fagnani, and has in another preface spoken of this love affair of the poet's. However, it is, unfortunately, not enough to admire Foscolo and Leopardi in order to succeed in appropriating their exquisitely classical form, and the great number of the new poets have not succeeded. One who has, however, and to a remarkable degree, is Carducci, the most vivacious of the school, whose followers remain very far behind him. He has published nothing this year; neither has Stecchetti, whose verses raised such an outcry some years back, not only because of their considerable merits, but because they represented correctly one side of modern art—that which has been called realistic, but which might better be called sensual. In truth, for this form of art the object of verse is only to give a fresh zest to the senses, and it is satisfied with describing the lowest pleasures. But while in the past years there was a great array of poets following this path, and one saw lying about in every bookseller's shop their elegant volumes of every kind of shape and type, but especially the Elzevir, this year there is not one to be seen, and their principal publisher, Zanichelli of Bologna, tells me he no longer publishes any on his own account. To some of these poets a helping hand has been held out by a Roman publisher, Sommaruga, who prints anything he thinks likely to tickle people's palates. The last and one of the best of his little volumes is called 'Rime,' and bears the pseudonym of Conte di Lara. The verse is graceful, but the leading idea is old and rapid. What does it matter to us that the author is bored, and only finds consolation—and that but for a moment—in the arms of a woman?

The extreme left, if I may call it so, of this new school is represented by Rapisardi, professor at Catania. He is not looked on with favour by the other section of the school which has its seat at Bologna with Carducci and Stecchetti. But the reasons for this mutual aversion seem to me rather personal than intellectual. As a maker of verses and in the purity of his language and style Rapisardi is inferior to the Bolognese writers. He aspires, however, to create a more masculine type of poetry, of wider range, more innovating, more opposed—ferociously opposed—to everything that is believed in religion or that exists in society. A volume of his verse entitled 'Giobbe' is the most remarkable poem that has appeared this year. It is a trilogy. In the first part the Biblical book is turned into verse; in the second Job is disputed for by Christ and Satan, and ultimately gained over by the latter, who thus wins the wager laid with God, but when asked by Job to give him the knowledge of nature, he declares that he cannot satisfy him and disappears; in the third nature takes the form of Isea, a daughter of Job who is dead, and teaches him all she can touching the past and present of earth and heaven; but Job is not satisfied, and would fain go beyond and solve the problem of life. Isis forbids this,

and Job is discontented, feels as if he had learnt nothing, and unburdens himself in a series of interrogatives with which the poem closes. To give an idea of the unbridled fancy of the poet, it is enough to say that in the second part Satan seduces Venus, who throws herself into his arms, and the Virgin Mary, who kisses him. Rapisardi enjoys much favour with students; the critics have for some months been loud either in censure or praise; but the truth is that the poem is without a leading idea, and that if it has some lyrical passages not wanting in force and novelty, it has many without any value whatever; and that on the whole to read it straight through one has need of the proverbial virtue of its hero.

The dramatic harvest of this year is still poorer than the lyrical. However much I ransack my memory, I cannot find more than one play to mention, the 'Cavalleria Rusticana,' by Verga, of Catania. The subject is slight—a case of popular jealousy and duel in Sicily—but the characters are well managed, and portrayed in a few touches which make them stand out distinctly, and the development of the plot is clear and rapid. Violent emotions are rather hinted at than described, the characters express themselves tersely and disdain long speeches. The effect produced is striking, especially on the stage.

The year has also been unproductive of novels. One might quote a number of names, but one cannot say that there has been a single novel which can be called a work of art, or which all the cultivated part of the community have read or wished to read. Perhaps the best two—which are, however, rather tales than novels—are the 'Caporal Silvestro' of Salvatore Farina and the 'Virtù di Checchina' of Matilde Serao. Farina has more original talent, does not seek success by exciting the senses, is fond of describing the good and simple sides of human nature, and does so with great felicity. There is no doubt that Signorina Serao is the cleverest of our female writers in Italy. Her master is Zola, but fortunately she does not imitate him in everything. She has a very fine power of analysis, and describes and narrates with vivacity; but either because she does not give herself time enough or for some other reason, the plot of her novels, whether long or short, is never well sustained. We have a very different writer in Giulio Barrili, who has this year produced the 'Conte Rosso,' which professes to be a social novel, and the subject of which seems to be what the ancient aristocracies ought to do with themselves in the present rise and growth of democracy. It has good passages, but many that are mediocre and seem as if they had been stuck in to make up the full complement of pages. On the whole, patience and study are wanting. Shall I quote other names after these? I give a few without pausing over them: 'Mia,' by Memini; 'Lauretta,' by Castelnovo; 'Angiolina,' by Caliarì; 'Infedeltà,' by Panzacchi; 'Il Libro delle Vergini,' by G. d'Annunzio, a wearisome though brief imitation of all that is worst in Zola. In the others which do not imitate Zola or some other French novelist there is no vein of feeling, thought, or art to be found. Whoever remembers Man-

zoni, Grossi, Azeglio, must admit that the novel in Italy is in a state of decadence. It may be that the art of those writers no longer belongs to our day, but then where is the art that does belong to our day?

Tales are nearly related to novels, and of writers of tales we had a large number in the fourteenth, sixteenth, and seventeenth centuries. They were gay, witty, and licentious. Now something else is required from this kind of writer—to describe a simple situation with unmistakable truth. We have two tolerably good writers of tales in Italy—Verga and Capuana; but though they have chosen the scenes themselves and in their own country, and one can see that they have observed closely the characteristics they describe, yet the style of their tales is French. This year they have published next to nothing new, but have collected and reprinted those which had appeared in various journals in the last years. There is, indeed, the 'Regno delle Fate,' by Capuana, which is new. In it he tells in a pleasing and simple manner several fables of his own invention. Also a young Neapolitan lady, Olga Orsani, has written two which are pretty, though perhaps too thoughtful for this kind of composition. They are edited by a young Calabrian of considerable, though immature talent, E. Scarfoglio, who has also published a book of his own, called 'Don Chisciotte,' in which he takes severely to task all the recent Italian literature of poetry and novels. He blames them especially for want of originality and industry, nor is he mistaken.

In criticism we have a somewhat richer harvest than in creative literature. In this field, not to speak of the eminent Francesco de Sanctis, who died in the December of 1883, we have also lost a man not of remarkable talent, but of great industry, Giambattista Giuliani. He dedicated the whole of his life to the interpretation of Dante, and his motto was "Dante explained by Dante." Since his death a small book by him has been published entitled 'Pensieri ed Affetti Intimi,' which exhibits him as he was, a kindly rather than a powerful mind—a writer who was simple rather than striking. But speaking of Dante reminds me of the edition of the 'Vita Nuova' due to Prof. d'Ancona, which is certainly the best that exists, and to which is prefixed an introduction on Beatrice that seems to me to put us on the right road towards solving the problem respecting her by recognizing how for Dante she was both a real person and the embodiment of an idea. Prof. Bartoli, on the other hand, has denied in the fifth volume of his history of Italian literature that she ever existed, regarding her as nothing but a symbol. In this fifth volume the author discusses the whole of Dante's life, divesting it of everything that is not authenticated by documents, until very little of it is left. This year the seventh volume of Bartoli's work has appeared, in which the genius and writings of Petrarch are treated of with great insight, learning, and feeling. Another side of the author's historical theory is shown in his regarding Christianity as a retrograde movement. But the book superior to all others of the kind in width of learning and accuracy of research is that by Prof. Rajna, 'Le Origini della Epopea Francese.' The Academy of the

Lincei has conferred on him for this work a prize of ten thousand francs—one of two offered by the king, which that academy is commissioned to award. A few more books of criticism may be cited: 'Critiche Parallele,' by P. Fambri, who in one essay compares Shakspeare's 'Othello,' Voltaire's 'Zaïre,' and Salmini's 'Mahomet II.,' while in another he makes some very happy observations on Victor Hugo's 'Mary Tudor' and the play of Tennyson; and 'Paralleli Letterari,' by Giacomo Zanella, the poet mentioned above. These consist chiefly of a comparative study of English and Italian literature, and the following is his judgment on Swinburne: "He would wish life to be all pleasure—sensual pleasure even if stained with blood; and because God has ordained otherwise he hurls rhetorical curses at Him, and holds out his arms to Satan as to man's best friend and benefactor." In his opinion Swinburne has exercised the same influence over recent Italian poetry that Byron did over Leopardi. I shall mention no other criticisms except two works by C. Boito, 'Leonardo, Michelangelo, e Andrea Palladio' and 'Gite di un Artista,' for Boito, besides a brilliant style, possesses, like the good architect he is, a really competent knowledge of his subject.

As this review is limited to pure literature, I shall only mention such works of history, whether long or short, as have received from their author some literary shape, and shall leave out mere publications or illustrations of documents, of which there has been a fair number. But the talent for historical narrative, which certainly was remarkable in Italy in the sixteenth and in the first half of the present century, does not appear in any appreciable degree in our historians of to-day, and they are not to be compared with even the second-rate contemporary writers on the same subject in England. There is no doubt that the best work now appearing in Italy is that of the veteran Paduan professor G. de Leva on Charles V. The fourth volume was published in 1881, and received the royal prize of 10,000 francs; the first appeared in 1863, and we are now looking forward to the volume which shall complete the work. One could not desire greater abundance of research or wiser insight in judging, but there is so little art in the narrative, and the style is so awkward, that it is by no means easy reading. Less fatiguing, but even more incorrect in style, is a volume by N. Nisco on the reign of Ferdinand II., which is praiseworthy, however, both for careful study in the archives and for its great impartiality, notwithstanding that the author was imprisoned by the king for many years. Another work of more accurate research is 'Gli Studi Storici sul Contado di Savoia e Marchesato in Italia,' by G. Alberto Gerbaix di Sonnaz, of which the first two parts of the first volume have appeared. R. Ambrosi de Magistris and I. Ghiron have published a hitherto inedited diary of Nicola Roncalli extending over the years 1849 to 1870, to which they have prefixed a "Studio Storico intorno l'Idea dell' Unità Italiana a Roma," of which the part that comments on the history of Rome up to 1821 has nothing new, and suffers here and there from the writers having a thesis to prove. After 1821 the work has the merit of giving some

fresh information. A book with much the same object, but written with more power, is that of the younger Pantaleoni, 'L'Idea Italiana nella Soppressione del Potere Temporale dei Papi.' On the heresies of the Middle Ages Prof. Tocco has written a book full of acumen and showing much careful reading. I must not forget to mention Molmenti's work, 'La Dogaresa di Venezia,' which speaks, indeed, of many wives of doges, and professes to find in the habits of each a mirror of contemporary society. The book is the result of some new researches, but one hardly knows whether the author intended it for the learned or for ladies. That of G. Sforza is better written and is also accurate: 'La Patria e la Famiglia di Nicolò V.' Of little value, again, though tolerably well written, is a posthumous work of Ignazio Ciampi, 'La Storia Moderna dalla Scoperta dell' America alla Pace di Vestfalia,' in three small volumes; it is, however, pleasant reading, and the same may be said of the handsome volume of Romualdo Bonfadini, 'Milano nei suoi Monumenti Storici.' On the other hand, Col. Mariani, who died in the December of 1883, had carried on to the fourth volume, which has been published this year, a very minute history of the wars of Italian independence from 1848 to 1870. He takes a comprehensive view of his subject, and discusses the political conditions from which the wars arose; but the style is heavy and the language far from correct. Perfect, on the contrary, in both these respects and in the wisdom and moderation of his judgments, is Marco Tabarrini in his lives and recollections of distinguished Italians in the present century. He is one of our most elegant, if not most powerful writers.

I hardly know whether collections of correspondence enter into the scope of this review. In any case, among such as have a distinct literary importance are that of Goldoni, edited by Dino Mantovani; those of Azeglio, by Bianchi and Tommasoni; still more Gino Capponi's correspondence, published by Carrarese; and far beyond all in political importance the letters of Cavour, which Major Chiala has edited.

On the borderland between history and fiction stands the only book from the pen of De Amicis, the most widely read of all our writers, partly because in his choice of subjects he does not jar on the various phases of public opinion, partly from his great talent for observation and especially for description. Nevertheless, his book this year, 'Alle Porte d'Italia,' in which he speaks of the northern frontier towns of Piedmont, is not one of his happiest productions. Again, on the borders of literature and science are to be found some noteworthy works—'La Paura,' by Prof. Mosso, of Turin, and several by Paolo Liroy, namely, 'In Montagna,' 'Notte,' 'Eскурione Sotterra,' and 'Sui Laghi,' of which new editions have been published this year. Both these writers combine real literary capacity with great scientific knowledge, and in Mosso there is also a special aptitude for experimental research. Another book I do not wish to omit is written by Capuana, one of the tale-writers mentioned above, and is called 'Spiritismo?' He, in fact, has wished to relate the experiments made by

him in magnetism and spiritualism, which incline him to believe that true that is said and written by the wildest followers of these views. Nevertheless he has added a note of interrogation to the title.

This picture of Italian literature is not bright, yet I think it is true. If we were to consider intellectual action under any other aspect—philological, physical, or economic—we should find more encouraging promises of Italian activity than from purely literary work. Perhaps science is preparing a renaissance of letters in a not distant future, and is now collecting the matter for later results. A few years ago various weekly journals of four pages only were started in our peninsula. Some of these, such as the *Fanfulla della Domenica*, quickly reached a sale of ten or twelve thousand copies—a number quite astonishing for this country; but they as quickly declined though they continue to exist. Perhaps they have done and do more harm than good, since they lead young writers to lose their time and labour, and encourage a sketchy style both in art and criticism which sacrifices everything to a momentary success. The reviews have turned out better, and one of them, the *Nuova Antologia*, has some two or three thousand subscribers, which is considerable for Italy. In Florence we have the *Rassegna Nazionale* (very conservative), and the *Revue Internationale* of De Gubernatis written in French; and in Turin two excellent special reviews, the *Giornale Storico della Letteratura Italiana* and the *Rivista Storica Italiana*, which both give promise of life. There are others outside the domain of pure literature, such as Monaci's for Romance literature and Ascoli's *Archivio Glottologico*, which I must not dwell on here. The *Cultura* is a critical review of Italian and foreign literature.

And so I close with the hope for English readers as well as for myself that either I or some one else may have better accounts another year to send to England of literary work in Italy. R. BONGHI.

NORWAY.

UNTIL within the last ten years those who turned their attention in Norway to the writing of novels and novelettes were, with one or two exceptions, men of inferior abilities. At the present day, however, our best, no less than our worst, writers have attempted to make their mark as novelists, while some of the younger members of our literary ranks have even tried in addition to write for the stage. Considering this new phase of literary ambition, it is singular to note the direction recently followed by Björnson, who, after having for years devoted himself to dramatic composition, has returned to his old ground, and given us a genuine novel, which, consisting as it does of 500 pages, must, if judged by local standards, be regarded as a production of large dimensions. Considering that the majority of the novels with which the literature of Norway has been overflowed this year are without merit, there can be no question that the place of honour among the literary productions of 1884 belongs to Björnson's remarkable work, entitled 'Det Flager i Byen og paa Havnen.' Here, as in his last year's drama 'En Hanske' ('A Glove'), this popular writer assails with unflinching

directness the indulgence habitually shown towards the immoralities of men as opposed to the judgment passed on women for similar transgressions. This indulgence he stigmatizes as mere laxity of moral principle, and as being in no way influenced by any natural difference between men and women. He assumes that men, having arrogated to themselves privileges of immunity from the common law of morality, have in the course of ages acquired certain hereditary tendencies, whose correction and final removal it remains for women to accomplish, by fitting themselves to share with men all the duties and responsibilities of life, but to do this their education and training must be different from what they now are. With a view to expounding his views on this question the author devotes a large proportion of his work, and decidedly the best part of it, to the description of a girls' school, showing with remarkable acuteness the inner workings of girl-nature and the effect of school life on the character.

Grappling with another and widely different social question, Jonas Lie, in a tale entitled 'A Maelström,' which is closely allied in principle to his 'Familjen paa Gilje' ('The Family at Gilje'), describes the rapid rehabilitation of an old and decayed family by means of large business undertakings ending in reckless speculation. The writer exhibits his usual force in tracing the gradual deterioration of character and destruction of domestic peace which follow after the first step has been taken towards the vortex of modern speculation, which draws all and everything into its abyss. In the feverish commercial enterprise of our times he considers that the injury done to society at large is of less moment than that inflicted on family life.

The same point of view is brought prominently forward in Alexander Kielland's new novel 'Fortuna,' in which the rise, full development, and ultimate ruin of a great mercantile house in the midst of a general money crisis are ably drawn. This romance, with its marked socialistic tendencies and biting satire, is to be regarded as a continuation of the author's popular tale 'Gift' ('Poison'), the *dramatis personæ* of which are here reproduced with decidedly more than their original individuality.

Next in order of merit come the recently collected 'Tales' of Arne Garborg, which include the seven novelettes the author has given us within the last few years. The collection, when taken in its chronological order, affords conclusive evidence of the progress made by the writer, who by his recent novel 'Bondestudentar' ('Peasant Students') and a few of his later tales has secured a place among the ablest Norwegian authors. Justice would have been earlier and more fully awarded to him if, instead of adopting the construction and phraseology of the peasant speech of Norway, he had used the ordinary written language, which is identical with the spoken language common to the inhabitants of all Norwegian towns. The author is, however, an ardent disciple of the special school of purists who stigmatize the language of the towns and of literature as Danish, and aim at its suppression in favour of the forms of speech used in the rural districts of Norway, which are unquestionably far more closely allied than Dano-

Norwegian to the so-called Old Norwegian in which the Eddas and ancient Sagas were composed.

I may briefly draw attention to the following productions: 'Billeder fra Midnats-solens Egne' ('Pictures from the Regions of the Midnight Sun'), by Magdalene Thoresen, a veteran author, who writes pleasantly of spots which have been largely visited by English travellers in the past season; 'En Digers Hustru' ('A Poet's Wife'); 'Et Testamente' ('A Will'), by Konrad Dahl 'Ly'; and 'Hans Skjæbne' ('His Fate'), by Charlotte Koren. The last-named writer appears for the first time under her own name, although her anonymously published tales have long enjoyed considerable popularity. Among recent collections of tales the most noteworthy are: 'Fra Syd og Nord' ('From South and North'), by Kristian Gløsen; 'Intermezzo' ('Intermezzos'), by the writer who adopts the pseudonym Johannes Normann; 'Gjennem Lorgnetten' ('Through the Eye-glass'), by L. Dilling; and 'Mellem Baar og Skjer' ('Between the Waves and the Cliffs'), by Constantius Flood.

Among the dramatic productions of the year two only demand notice, and of these Henrik Ibsen's drama 'Vildanden' ('The Wild Duck') naturally claims special attention. In this piece, which is a long drama of five acts, the poet has given fresh evidence at once of his mastery over the technique of his art and his proclivities to misanthropy and pessimism. In accordance with his sombre mode of looking at life, the two individuals in the piece who can alone lay claim to our sympathies commit suicide, while the others, mere simpletons or colourless commonplace characters, pass placidly through their miserable lives. The plot deals with the fate of a family that has been ruined by the crime of a friend, the father having had to bear the penalty of his partner's dishonesty, whilst the latter prospers and succeeds in settling various personal and domestic difficulties by effecting a marriage between his son and his own mistress. The deceived young husband thinks himself happy till, in the course of years, he learns the truth from an old friend, the son of his father's wronged partner. The revelation meets with no gratitude, and finally leads to one fully accomplished suicide, while the curtain falls on the announcement of another contemplated act of self-murder. The moral inculcated by the piece is, in plain terms, that truth is only for the few, whilst the lives of the majority of mankind are based on lies of one kind or another. It is intended to put 'Vildanden' on the boards of the leading theatres of Copenhagen, Stockholm, and Christiania. The other drama I refer to is a promising, if not a strictly original little piece, in three acts, called 'Guld' ('Gold'), in which Herr Just Broch makes his *début* as a writer of plays.

I have, unfortunately, nothing of any importance to record in the way of scientific literature. The Norwegian politico-historical department of letters has, however, been enriched within the last twelvemonth by two able contributions from the pen of W. S. Dahl, member of the Supreme Court of Law. These are essays on the lives of Einar Thambarskelver and Bishop Nikolas Arnesson, both men of mark in Norway in the Middle Ages.

The occasion of the celebration by the University of Christiania of the second Holberg centenary was marked by the appearance of a monograph by Prof. L. L. Daas, in which he endeavoured, but hardly, I think, on conclusive grounds, to prove that the Platt-Deutsch satirical writer Laureberg largely influenced Holberg in the style and plots of his dramas. The history of the Norwegian theatre has met with an exponent in T. Blane, who, under the title of 'Norges første Nationale Scene,' treats of the rise and progress of the true Norwegian theatre at Bergen between 1850 and 1863. Prior to that period the pieces put on the boards were, without exception, represented by Danish actors, while, in accordance with the opinion of Welhaven, it was generally believed that Norwegians were wholly deficient in the talents requisite for dramatic representation. It need scarcely be said that time has shown the groundlessness of this opinion, and that the brilliant success of the theatre at Bergen proves that Norway is capable of producing artists worthy of ranking among the best of their profession.

In conclusion I have to note, first, the appearance of a pamphlet on 'Classical Schools without Latin,' in which the philologist Dr. K. Knudsen maintains his long-proclaimed feud against the preponderance of Latin over other studies; and lastly, the publication of a series of lectures on 'Imagination' ('Indbildningskraft og Fantasi'), by Dr. E. F. B. Horn.

HENRIK JÆGER.

POLAND.

In spite of Dante's well-known words, no one can be surprised that Poland should prefer looking back to the past. Owing to the disadvantageous conditions of the present, all that she possesses lies in the past. This is also the reason of the frequent recurrence of national festivals in our country. This year we have again celebrated an anniversary—not in honour of an heroic prince, as last year, but we commemorated the three hundredth anniversary of the death of a prince of poets, Johann Kochanowski. He was a man of the utmost importance to Polish literature and civilization by being our first great poet, and he stood unrivalled till the end of last century, and was not surpassed by any till the present century. His style had been formed upon classic models (he himself also wrote poems in Latin), but he contrived to give his writings the stamp of individual originality together with that of a distinctly national character, and in this way he became the father of Polish poetry. Even at the present day Kochanowski is regarded as our model of elegant poetic language. On this account the commemoration of his death has called forth a good many publications in verse as well as in prose. All the periodicals, including the political and literary reviews, have considered it their duty to recall the poet to the remembrance of their readers by giving some account of his character and of his significance in literature. From foreign countries also kindly voices have been heard on the same subject. Nitschmann and Löwenfeld, both known from their previous writings on Polish literature, have published

articles on Kochanowski in German periodicals, and another, written by Choc Vaclav, appeared in a Bohemian journal. Among the more important Polish works written in commemoration of Kochanowski are those by Chlebowski, Tatomir, Rymarkiewicz, and one by the editor of the *Polish Review* (Cracow). The most splendid and enduring monument to an author is, however, his own work. In accordance with this truth, there has been published in Warsaw a monumental edition of his works, with explanatory text and criticism. I may here remark that the national festival was made the occasion for holding a literary congress in Cracow, and, in addition to speeches on Kochanowski, discussions took place on the present state of Polish literature, and on what could be done to encourage its further progress. In connexion with the congress an historico-archæological exhibition was held of objects belonging to the sixteenth century.

In now turning from the past to the present, it must, indeed, seem the malignant irony of fate that J. I. Kraszewski—the man who may be considered the chief representative of Polish literature—should be compelled to spend his old age as a State prisoner in the Prussian fortress of Magdeburg. In spite of the obstacles which such a state of things must involve, Kraszewski is, as he always was, the most prolific of Polish writers. He has brought the series of his historical novels down to the middle of the sixteenth century; and the remarkably large number of his pictures of modern life has been increased by five new works. T. T. Jez (Milkowski), who equals Kraszewski in talent, has produced three new novels; his historical romance 'Hard Times' bears special testimony to the author's masterly style in this branch of literature. The same period of time, the same historical events as are described by Jez, have inspired another writer so happily that he has obtained general celebrity all of a sudden. This is Hein. Sienkiewicz, who was previously known as a good novelist, it is true; but in his 'With Sword and Fire' we have a work which must rank as among the best Polish productions of this class. It contains, no doubt, many faults as regards composition and delineation of character; but these are readily forgotten by the reader, who is captivated by his graceful style and the brilliancy of his poetic pictures. P. Bykowski in his stories is likewise inclined to refer to the past, and it is his theme in his two new works. As in his earlier writings, he gives us a pleasant admixture of genuine Polish humour. From other writers in this literary field we have lately had only collected editions of their previous works, which, for the most part, were novelettes and tales that had been contributed to periodicals. This has been the case with Madame Orzeszko (whose novel 'Meir Ezofowicz' has lately appeared in a German translation), with J. Zacharyasiewicz, E. Lubowski, F. Falenski, M. Balucki, and S. Sarnecki. J. Rogosz, in his two novels 'The Levers of Life' and 'The Present Heroes,' makes the social questions current in our day his principal theme.

The chief theatrical success has been obtained this year by a comedy written by K. Zalewski, called 'The Victory is Ours'; local

social relations and opinions are described with unusual power of observation, and in a manner very effective on the stage. In some respects Zalewski finds a formidable rival in J. Swiencicki in his 'By Pure Energy,' and this work is also of great literary value, owing to its fine verses. In E. Lubowski's new comedy 'Little Hyacinth' I must specially note the admirable manner in which the principal character is delineated. Madame Meller and M. Gawalewicz have also this year published successful pieces. A. Gorczyński's dramas, which were written in the age of romanticism, but have only now appeared in print, show us a man who simply required more favourable circumstances to have been successful. I cannot complain of any superfluity of poetry this year. Besides the above-mentioned works we have a collection of lyric poems by Miron and a similar collection by C. Jankowski; these are all that need be enumerated here.

As regards historical works matters are worse this year than usual. Such eminent and excellent writers as Jarochoowski, Korzon, and Rollé continue, it is true, to give us the results of their earnest studies, but, as a whole, less has been produced in this department, and, it would seem, not of the same value as what we have had before. In addition to those named above, M. Dubiecki and A. Prochaska have published essays on the early history of Poland, and S. Barzykowski has produced a 'History of the November Revolution' (1830); it is a comprehensive work, written with patriotic enthusiasm by one who was a member of the National Government of the time, and particular attention is paid to the military operations. I have next to mention the biographical monographs: R. Löwenfeld's on Lucas Gornicki, an able writer in the sixteenth century, and K. Morawski's on Andreas Nidecki, one of the most eminent of the Polish humanists, who likewise lived in the sixteenth century. We are brought nearer to our own day in W. Nehring's 'Literary Studies,' as also in A. Odyniec's 'Reminiscences of the Past.' The latter is an aged poet who has made it his special task to hand down to posterity all the details of the life of Mickiewicz, with whom he at one time stood on the most intimate terms. The name of this poet, our greatest, reminds me of the new English translation of one of his best works, 'Konrad Wallenrod,' by M. Dziewicki; and I hear that it has been well received by English critics. The translator has in this done good service to Polish literature as well.

I have still to mention the philosophical work of Prof. M. Straszewski, 'On the Origin and Development of Pessimism in India,' a work which the author dedicated to the University of Edinburgh on the occasion of the three hundredth anniversary of its foundation, at which festival M. Straszewski acted as the representative of the University of Cracow. Lastly I must mention A. Reman's reminiscences of his expedition to Natal and to the Transvaal, which he has published under the title of 'Echoes from South Africa.'

ADAM BELCİKOWSKI.

RUSSIA.

THE literature of Russia, after showing itself wan and languid during the greater part of 1884, suddenly revived in the beginning of the present month, which has been distinguished by two grand events, which atone for all previous shortcomings. The first of these is the appearance of the 'Correspondence of Ivan Tourguénief,' the other the publication of a 'Literary Miscellany,' edited by the Literary Society of Russia, in commemoration of their twenty-fifth anniversary.

The issue of the 'Correspondence of Tourguénief' is also due to the labours of this society. The first volume only has been published. It contains about five hundred letters by the celebrated novelist, addressed to some of the best-known Russian literary men. They cannot, however, be said to throw much light on the life of their author. We must be content to find in them Tourguénief's literary predilections, and the sufficiently precise data which they afford of his views on the subject of literary treatment and artistic method. Indeed, Tourguénief's method is well worthy of study. The friendship which united the author of 'Fathers and Sons' with Flaubert and M. Émile Zola has led people to suppose that Tourguénief was addicted to the methods peculiar to the French naturalist school. It was supposed that, like his illustrious friends, he laboriously compiled "human documents" before undertaking the execution of a work. But nothing could be more erroneous than such a supposition. In a letter to his countryman the poet Polonsky, Tourguénief criticizes the young school of Russian naturalists in the following terms: "It is impossible to deny these young men their talents.....but where are their originality, their strength, their imagination? Where is the creative force? They can invent nothing, and they congratulate themselves thereon; they flatter themselves that they are for this very reason more true to nature. Truth is, indeed, the air, without which no one can breathe; but art is a plant, often very capricious, which grows and bears fruit in this air; but these gentlemen are asperous and unable to sow anything."

Does it not follow from this passage that Tourguénief considered originality, imagination, creation in fact, absolutely essential to art? But that his art might give expression to real life he chose his seeds with care, and sowed them in ground which it had cost much hard work to prepare to receive them. "Throughout my literary career," he writes to the same friend, "I have never started with an idea, but have always had an image in my mind." To find these images, which served as a species of leaven to his creative force, he made annually, as he has told me personally, the acquaintance of from thirty to fifty people chosen from all classes of society. When any one appeared to him to represent a social type he took him for the central figure of his story, and wove the details of his plot round him. It was thus he hoped to render what Shakespeare calls the body and the pressure of the times.

For the rest we shall see what little importance he attaches to the human documents of the French school. In 1874, when Tourguénief was writing his 'Virgin Soil,

a lady of rank, who was on terms of intimacy with certain Nihilists, sent him a portfolio containing her private diaries, letters, and verses of several revolutionaries. He read these papers through, and then returned them with the remark that all these documents only showed the weakness and impotence of the youth of Russia. He completed his novel without any other aid than his knowledge of the country and the impressions which some of the young men among the fifty whose acquaintance he had made during the year had left on him. Space forbids me to dwell on this correspondence of Tourguénief, but I cannot resist citing a few passages relating to English poetry, and especially to Mr. Swinburne's. "I should have liked," Tourguénief writes to his friend Polonsky in October, 1872, "to have pointed out something special in the poetry either of England or France, but I can find nothing.... Recent English poets, all these Rossettis and the like, are very affected. It is only in Swinburne that one recognizes the rays of true genius. He imitates Hugo; but he has, nevertheless, passion, and is carried away, whereas with Hugo much is frequently stilted and self-conscious. Read 'Songs before Sunrise'; it is sometimes obscure, but it will give you much pleasure."

Of course this collection is but the first volume of Tourguénief's correspondence, which will doubtless some day be published in its entirety, but it is much to be feared that this will not be very soon. The writer of this article is in possession of letters from the illustrious author which, owing to certain political allusions, could not be inserted in this first volume. A part of Tourguénief's life, his life as a citizen, will remain shrouded in obscurity for yet a long time to come.

The principal ornament of the 'Literary Miscellany' published by the Literary Society of Russia consists of some chapters of a hitherto unpublished novel by Count Leo Tolstoy, 'The Decembrists'; it is the great attraction of the volume. This novel, which was commenced long ago, has not been completed, and probably never will be. The author, after the first two chapters, became so absorbed in the study of the life of the heroes of the Russian revolution of the 14th of December, 1825, that he determined to neglect his original plan for a little, and to devote himself solely to the task of reviving the past of these brave combatants. He produced a picture of the struggle of that generation against Napoleon I., from which his celebrated 'War and Peace' resulted—a novel which terminates at the period when the Decembrists arrive on the scene. The second novel was to be a first part or introduction to the one which had been conceived earlier. Unfortunately for literature, Count Tolstoy, devoted since then to religious questions, seems to have abandoned his novel, and 'The Decembrists' is condemned never to possess more than these first two chapters, which the Count has consented to have published in this miscellany. By so doing he confers a great boon on the work, and secures for it a larger circle of readers.

I have not much to say about the beginning of 'The Decembrists,' in which there is a fascinating description of the return from

Siberia of one of the heroes. These pages are, indeed, admirably written,—too well, in fact, for one cannot see without pain so promising an opening indefinitely interrupted.

It is with much regret that I see this great romancer abandoning his art. Of all our contemporary writers he is the only one who possesses that creative power which can reproduce and give life to a whole epoch of history. Ivan Tourguénief felt this, and on his death-bed wrote his rival and friend a touching prayer entreating him to again take up his pen. It is to be feared, however, that this dying wish will not be fulfilled.

The other attraction of the 'Literary Miscellany' consists of three stories by Stchedrin, the great Russian satirist, late editor of the *Annals of the Fatherland*, a review which has just been suppressed by a special imperial ukase. Stchedrin is the Swift of Russia. He has the same acid style, and he scourges the same living and brazen images as the author of 'Gulliver's Travels'; but his wit is less deep and more local. Whilst Swift's humour can be appreciated by all nations, Stchedrin is seldom universal, and the majority of his works are only understood by Russians, and by Russians, too, of this generation solely. When once the burning question which Stchedrin is continually agitating has cooled down, his work will have lost much of its merits.

The 'Literary Miscellany' contains also some posthumous poems of Tourguénief, which are more noteworthy on account of their author than from any intrinsic merit of their own. There is likewise an interesting history of the Russian Literary Society, which was founded on the model of the London Literary Fund; but, unfortunately, it has not yet received such handsome donations as those bestowed on its English prototype. To-day this society, after having existed for so long a period as twenty-five years, possesses a capital of but 100,000 roubles (10,000*l.*). It can, therefore, render only slight and feeble assistance to the ever increasing number of poor authors, who are continually being ruined by the censorship which suppresses their articles. M. Yanjoul's article on the 'Influence of Financial Institutions on the Economic Life of Savage Nations' is also worthy of notice.

In saying that the correspondence of Tourguénief and the 'Literary Miscellany' complete the list of remarkable Russian literary events during this year, I may perhaps appear to be exaggerating; but a glance at the various branches of literature in their order will show my statement to be correct. In fiction I cannot find a single work deserving notice. Indeed, in this branch of literature a great decline must be admitted to have set in when we see so important a magazine as the *Russkaya Mysl* publishing a novel like 'The Race of Cain,' by M. Nemirovitch Dantchenko, which would be much more in its place in the *feuilleton* of some ephemeral *petit journal* of Paris. To compensate for this poverty of imagination in our own country there have been a great many translations of English novels, 'Belinda,' among others, having met with great success.

Neither is there anything remarkable in poetry—no collections of the works of old poets to record, no brilliant *début* of new ones to announce. The only thing at all noteworthy is Minsky's 'Tower of Babel.' The form and the poetry of this piece are really of a very high kind; the versification reminds one of Lermontoff at his best, and the plot and conception may be compared with the 'Légende des Siècles.'

History has likewise no works of value to offer us. Historical articles have appeared upon different subjects in various magazines, and a good many historical memoirs. It is sufficient to draw attention to the 'Memoirs' of the celebrated surgeon and pedagogue Pirogoff, which are in course of publication in the *Russkaya Starina*, and some of the pages of which are highly interesting. They might appropriately be entitled 'A Doctor's Remorse.' I cannot refrain from translating some passages from them: "I suffer especially when I remember the vivisections by means of which I have so frequently caused unnecessary pain to animals, through ignorance, inexperience, or light-heartedness. I shall never forget how, when my dog Liadira was on the point of death, he fixed his plaintive little eyes upon me, and, in spite of his sufferings, made an effort to give me a last sign of recognition by a wag of his tail. I was immediately assailed by the memory of the innumerable tortures which I had inflicted during forty years on hundreds of dogs like mine, and my heart was full. But the recollection of a certain operation I performed on a poor old man is still more trying. It is the only time in my life that I have been so terribly at fault in my diagnosis. After having performed a lithotomy on him, and failing to find the stone, I had the bad taste to wish him at the devil to his face. The unfortunate patient turned to me in the midst of his sufferings: 'What! Do you not fear God? Do you invoke the devil when nothing can any more alleviate my pain but the name of God?' What a lesson did not that old man's reproach convey! It still sounds in my ears at this day." This extract will show the sincerity of these memoirs; they also possess great artistic value.

Although we have no original geographical works to show this year, we have in revenge produced a translation of the volume on Russia by M. Élisée Reclus, which is an ample atonement. The 'Geography' of M. Reclus is at once a scientific work and an artistic production. His book on Russia makes one love the country he describes, and wish to be acquainted with its history and its inhabitants. It has filled a gap in our geographical literature. We have, indeed, a large number of monographs on Russia, and special works on particular sections of the country; but in M. Reclus Russia has found for the first time a true portrait painter, capable of representing her to the world in her physical as well as her social life. The Russian editors have contributed to the value of the work by adding an appendix of three hundred pages, which contains excellent articles on the Russian fauna by M. Bogdanoff, on the Russian flora by M. Beketof, and other special studies by equally competent authorities. Some of these articles are as remarkable as anything Russian scientific literature has produced.

this year. I must not omit to mention a work by Madame Efimenko on 'Traditional Law among the Russians of Northern Russia.' This conscientious work supplies very interesting details about the ideas of the people on the subject of marriage, the position of woman in the family and as heiress. The author has been particularly careful to emphasize the principle that "law among the people of Russia is based on work." Thus Madame Efimenko mentions a most curious fact, namely, that an illegitimate wife amongst Russians of the North is never disqualified from inheriting. She inherits in the character of a working partner of her husband, and, inasmuch as she has worked with him, she is the first to inherit, although the statute law does not recognize her even as his wife. M. Priklonsky's 'Life of the People in the North' is a work of the same kind.

'What should the People Read?' is the title of a pedagogic work which owed its origin to the initiative of two Sunday-school teachers at Kharkoff. They conceived the idea of adding to the reviews which greet all new works the impressions which these works produce on children, pupils, and uncultivated adults, and they have made a collection of these novel reviews. Nothing can be more interesting than to see what verdict the peasants pronounce on the works of Tourguénief and Tolstoy. Their simple and naïve enjoyment of these authors will give rise to some reflections, and will show better than many more elaborate articles the great work of these novelists.

I cannot close this short account of the literary life of Russia in 1884 without saying some words about the jubilee which was celebrated on the occasion of the centenary of our illustrious critic Bielinsky. This critic was the master of most of our great novelists now completing their career, and the twelve volumes which he has left us will long remain the best course of æsthetics for all Russian men of letters. Englishmen will learn with pleasure that Bielinsky was one of the most fervent admirers of Shakspeare in Europe. No one understood him more thoroughly. If we have at present about ten excellent Russian translations of the great dramatist—if we have on our stage actors of talent, like Samoilof and Lensky, who can compete with the first English interpreters of Shakspeare,—it is to Bielinsky that we owe it. I have not the slightest doubt that Bielinsky's studies of Shakspeare would, owing to their originality and depth, have a great success in England should they be translated.

A faint ray of light comes at the end of the year to cheer the heart of Russian literati. My readers will remember that at the commencement of 1884 the Government struck with interdictions a large number of old and new authors, both Russian and foreign. The condemned works were even prohibited in the circulating libraries. I am glad to be able to announce that the Government has reconsidered some of the condemned authors, and I see with pleasure that the decree declaring as revolutionary Adam Smith's 'Inquiry into the Wealth of Nations' has been annulled. Nevertheless, J. Stuart Mill, Huxley, and Herbert Spencer are still held in suspicion. Let us hope

that the year 1885 may be more charitable towards them. This is my sincere wish.

MIKHAIL ACHKINASI.

SPAIN.

It is a curious fact, but notwithstanding the slight visitation of sporadic or Asiatic cholera, whichever it may be—for our medical men do not exactly agree as to the character and nature of the epidemic in one of our eastern provinces—notwithstanding certain clouds gathering on the political horizon, which is anything but reassuring—that progress in science, literature, and art which I have mentioned in my last three reviews, far from receiving, as might have been apprehended, a serious and material check, has on the contrary increased in a most remarkable manner during this present year. Indeed, not only has the publication of novels, poetry (lyrical as well as dramatic), and generally speaking books of light reading—or *libros de entretenimiento*, as we call them—grown considerably both in quantity and value, but the growth has been such that the simple enumeration of their titles would fill several columns of the *Athenæum*. Besides new novels by Perez Galdós, Alarcon, Pereda, Fernandez y Gonzalez, and other popular writers, we have this year a number of such works, original or translated, by authors who have appeared for the first time on the scene. Putting aside those translated from the French, I will content myself with mentioning a few original novels, such as 'Desde la Honradez al Crimen,' by Amor Meilan; 'Ellos y Ellas,' by Blasco; 'Lola la Costurera,' by Escamilla; 'El Pleito del Matrimonio,' by Guerrero; 'El Periodista,' by Lopez Bago; 'En el Quinto Cielo,' by Luis Soles Eguilaz; 'Evangeline,' by Rodriguez Solis; 'Sacramento y Concubinato,' by Polo; 'Caprichos,' by Perez de Grandallana; 'La Hijastra del Amor,' by Jacinto Octavio Picon; 'El Pecado Simpático,' by Ovale; the titles of which, with very few exceptions, seem to indicate that our modern novelists are more addicted to the realistic and highly scandalous French school than to sober, sentimental, or romantic pictures of manners and society. I may, however, add to the above list other works more congenial to our taste, such as the 'Folklore Andalúz'—a collection of nursery and other tales, legends, traditions, and so forth, preserved in the towns and villages of Andalucía—by Machado; 'Cuentos y Leyendas,' by Galvez; and another book of the same title by Gonzalez. Lastly, Doña Casta Esteban, the widow of the much-regretted Gustavo Bequer, has written a number of 'Cuentos' ('Tales'), which she calls her first attempt at composition, and which reveal no ordinary talent in that line.

In poetry and lyrics, besides Campoamor, who during last summer has given to the press a small volume containing 'El Anillo de Boda' ('The Wedding Ring'), 'La Orgia de la Inocencia' ('Infantile Orgies'), and 'El Buen Ejemplo' ('The Good Example')—this last being a *dolora* (*saudade*), as that poet chooses to denominate some of his short poems—and another volume of poems of a more festive character, entitled 'El Amor ó la Muerte: como rezan las Solteras' ('Love or Death: how Spinsters Pray'); besides Nuñez de Arce, Palacio (D. Manuel), Selgas, and others, we have now rhymes by Gabriel,

Medina, Ortiz de Pinedo, Ferrari, and Bartina, as well as by Doña Rosalia de Castro y Murguía, whose 'Orillas del Sar' ('On the Banks of the Sar'), a collection of odes and romances relating to Santiago in Galicia, the author's birthplace, deserves particular praise. Velarde's 'Voces del Alma'; 'Cantos del Pueblo,' by Caballero; Verdaguer's 'Atlántida,' first written in Catalan, and now turned into Spanish verse by a professor at Ciudad Real; and lastly Segovia Rocaberti's short, but well-versed tale 'En la Brecha,' with a preface by Echegaray, are good specimens of what our modern poets can accomplish, though it must be said that very few, if any, of them take their inspiration, as in my opinion they ought, from the standard models in our old national literature.

I should not be justified in omitting as belonging to the above two branches of literature (poetry and fiction) two or three more works which, though printed and published abroad, have been advertised and sold here at Madrid, such as 'Poesias de Julio Arboleda' (New York, quarto); 'Poesias de Rafael Tamayo' (London, octavo), edited by J. M. Fonnegra and E. Isaza; and 'Versos de César Contó,' of the Colombian Academy (London, octavo). Though not strictly belonging to this branch of literature, I am also bound to mention 'Construcción y Régimen de la Lengua Castellana,' or a dictionary of phrases, idioms, &c., in the Spanish language, by a South American residing in Paris, which if completed—only a few sheets of it have as yet been issued—promises to be a useful addition to the 'Diccionario de la Academia Española.'

In dramatic literature I have but few new works to mention; even those show little or no improvement. True it is that Echegaray, who is still at the head of our dramatists as far as vigour of conception and striking arrangement of plot are concerned, has been persuaded to reprint in one volume three of his best dramas, yet, with the exception of 'La Peste de Otranto,' he has written nothing for the stage this year. A young poet named Gomez has produced 'El Desheredado,' a drama in three acts, much applauded; whilst 'Corazon de Hombre' ('Man's Heart'), by Pedro Novo; 'Las Vengadoras,' by Eugenio Sellés; and 'El Castillo de Simancas,' by Zapata, have obtained great success, not to say anything of 'El Arcediano de San Gil,' by Marquina, of which four editions have already been printed.

Enough has been said of what may be called light literature; let me now pass to the more serious branches. The Royal Academy of History by its nature and constitution has always been, and is still, called upon to take the lead in all matters concerning the history and antiquities of this nation. Besides the fourth and fifth volumes of its *Transactions*—now appearing in monthly numbers, with more regularity and better arrangement of the various materials than in former times—it has greatly contributed to increase our knowledge by the publication of reports and essays by its members. For instance, in the numbers of the *Boletín* above alluded to as containing monthly records of its transactions are two papers by Father Fita, of the Society of Jesus—one on certain Hebrew inscriptions discovered in the old synagogue at

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Cordova, and another on two inedited works by Egidius Zamorensis or Gil de Zamora, an historian of the fourteenth century; and a curious account and catalogue of certain Arabic manuscripts discovered at a village in Aragon, and found to belong to a Morisco bookseller. The author of this last paper, which cannot ail to interest Oriental scholars, is Prof. Codera, of the University of Madrid, well known for his labours in Mohammedan numismatics as well as for his publication of the Arabic text of Ibn Bazzuwál. Señor Fernandez y Gonzalez, also an Orientalist and Academician, has a report on certain rabbinical fragments written in Spanish, though with the peculiar alphabet anciently used by the African Jews. Lastly, Señor Saavedra (Don Eduardo) has an interesting essay on Mauritania Tingitana.

Independently of the above, and in a separate volume, Don Manuel Colmeiro, the Censor of the Academy of History, has written what may be called prolegomena to the "Coleccion de Cortes de Castilla y de Leon," undertaken some time ago, but hitherto wanting the preface or introduction. Of the two members who have taken their seats last summer, and who, according to the Academic rules, have read essays on points of national history, one is D. Bienvenido Oliver, the author of an essay on the favourite theme of the liberties of Aragon. The other, D. Manuel Danvila y Collado, in November, 1883, discussed an interesting and no less obscure point of our national history, namely, the "Germania de Valencia," or popular rising, which, contemporary as it was, if not in connexion, with the formidable rebellion known as the "Comunidades de Castilla," threatened the throne of Charles V. That Señor Danvila has admirably accomplished his task, and shown distinctly the origin and causes of the Valencian popular rising, I will not stop to say, his essay—now swollen to the size of a thick quarto of 847 pages—being generally considered one of the most elaborate and learned historical productions of our days.

Don Cesareo Fernandez Duro—who besides being an Academician is an officer of rank in the royal navy, well known already by numerous publications on naval affairs and maritime discovery as well as by an interesting history of Zamora, his native town, in four volumes—read in June and July last, at public meetings of the Academy, two highly interesting papers on Fuentes and Albuquerque, two of our best generals in the wars with France during the reigns of Philip II. and Philip III. and their successor Felipe el Grande, as he is rather inappropriately named by our historians. The unaccountable blunder of French writers in mistaking Don Pedro Enriquez de Acevedo, Count de Fuentes by marriage—the same who defeated the French at Doullens in 1593, and died in 1610 as Viceroy of Milan—for Count de Fontaine or Fontana, a native of the Franche Comté, who commanded in chief and lost his life at Rocroy, in 1643, was a glaring error for the learned Academician to pass without refutation. Señor Duro has done this with singular ability and discretion, omitting no circumstance or detail likely to dissipate an error which, strange to say, has crept into almost every commonplace book of historical reference. The apology—or *desagravió*, as it is called—of the Duke of Albuquerque (D. Beltran de la Cueva) was

justly called forth by certain expressions of the Duc d'Aumale in his recent life of the great Condé, in which he attributes the defeat of the Spanish infantry at Rocroy to the flight of the cavalry under Albuquerque. Both these errors, intentional or not, as it may be, had already been corrected, firstly by a late writer in the *Revista de España*, and secondly by Rodriguez Villa, the author of various historical sketches of considerable merit; and yet Fernandez Duro has found materials enough in our archives and libraries to write two different books full of information and very attractive. Nor are these the only fruits of this author's indefatigable research. The first volume of 'La Armada Invencible' has just seen the light, and from a hasty perusal I may say that it promises to give us an insight into the causes of that national disaster.

Perez Galdós's 'Episodios Nacionales'—a work commenced a few years since, and now continued and reprinted in a handsome form, with steel and wood engravings and spirited etchings by our best artists—might perhaps be classed under a different head, since strictly speaking the subjects, though taken from our national history, are somewhat altered and embellished by the novelist. However this may be, the last volume published, which is the sixth, contains two episodes: 'El Equipage del Rey José,' or 'The Baggage of King Joseph [Bonaparte],' and 'Memorias de un Cortesano de 1815.' Two or three abridgments of history, general or national, written by professors in the various universities, and generally designed as text-books for students, hardly deserve being mentioned. At Barcelona Señor Rubió has published an account of the various expeditions of the Catalans to Greece and the Levant, compared with the narratives of Curopalata and other Greek historians. Castelar's 'Retratos Históricos'; La Fuente's 'Historia de las Universidades Españolas'; 'Los Grandes Caractères Politicos Contemporáneos,' by the Marques de Las Almenas; and 'El Imperio Ibérico,' by D. Manuel Becerra, though partaking more of the political than of the historical tint, are well worthy of special mention. The same may be said of Pi y Margall's 'Las Luchas de Nuestros Dias' and Roque Barcia's 'Caton Politico.'

The movement of European states in the direction of the African continent has naturally awakened among us certain jealousies, of which it is not my province to treat just now. Suffice it to say that articles have appeared in our daily newspapers and monthly reviews, and more than one pamphlet has been printed, calling upon our Government to take part in the general movement. José de Carvajal (once Minister of Finance), Coello (the President of the Royal Geographical Society), Rodriguez, Azcarate, Saavedra, and other members of the committee called "Sociedad de Africanistas y Colonistas," have all published books or read papers at various public meetings warmly expressing what the interest and aspirations of the nation are in that particular direction.

'La Mision Diplomática de la Indo-China,' by Ordoñez; 'El Reino de Harvat,' by Monner; 'Las Islas Filipinas,' by Moya; 'La Polinesia,' by Beltran (all of these being travels to, or descriptions of, Eastern countries); 'Viaje á Egipto,' by Perez Reoyo; and 'Cartas

sobre la Ultima Guerra de Egipto,' by a missionary named Hugolino Masiá Lucas, sufficiently prove that my countrymen are not so indifferent as they were to what passes in the far East; whilst 'Anexion y Guerra de Santo Domingo,' by General Gándara; 'La República Argentina,' by a Spaniard living at Buenos Ayres; and several papers on Peruvian and Mexican antiquities, or on the languages of America, by Jimenez de la Espada and others, in the second volume of 'Actas del Congreso de Americanistas,' fully confirm the statements I have often made with regard to our ancient colonies.

Provincial history and topography—two branches of historical science of which we Spaniards have always been remarkably fond, owing no doubt to the heterogeneous elements of which our population is composed—are still much in favour. Besides a number of handbooks, guides, itineraries, and so forth, which, however useful to travellers, contain nothing new or really important, I can mention the following published within the year that is about to end:—'Historia del Ampurdan,' by Pella y Forgas, being the continuation or third volume of a much-esteemed work on the north-western part of Catalonia; 'Casos y Cosas de Castellon,' by Balbas; 'De Palencia á Oviedo,' by Becerra de Bengoa, historiographer of Vitoria; 'Guia y Descripcion del Real Sitio de San Ildefonso,' by two civil engineers named Breñaños and Castellarnau; 'Guia de Galicia,' by Rivera; of Jerez by Bertemati; of Seville by Gestoza; and lastly, 'Apuntes Sociales de la Villa y Corte de Madrid,' by Chaulié. A native of Burgos, Canton de Salazar, has brought out a volume containing a graphic description of the magnificent palace of the sixteenth century known as the Casas del Cordón in that city, once belonging to the Velascos, Constables of Castille. Much akin to the above is the recent publication by an enterprising bookseller and editor of Barcelona named Cortezo, I mean 'España: sus Monumentos y Artes' ('Spain: its Monuments and its Arts'), splendidly illustrated, which, to judge from its contents, appears to be a continuation of, or supplement to, two others on the subject, entitled 'Monumentos Arquitectónicos' and 'Bellezas y Recuerdos de España,' which, owing to various causes, and principally to the death of their editors, have been suspended. Out of the seventeen volumes which are to compose the set, the first, containing a description of Cordoba and its monuments by Don Pedro Madrazo, has just been published.

A notice of the celebrated Valencian painter Juan de Juanes, the "Spanish Raphael," by Vilanova; a biographical dictionary of eminent Spanish artists by Ossorio, mostly taken from Palomino and Cean Bermudez; besides a reprint of Ayala's 'Pintor Cristiano y Erudito'—a work much in vogue in its day, though now almost entirely forgotten—will perhaps augment our knowledge of the various schools of painting in Spain. However, the work which will certainly help us most in that way is 'Viaje Artístico de Tres Siglos,' by Don Pedro Madrazo, the same author above alluded to in connexion with the 'España Monumental.' Madrazo had as early as the year 1870 published the first volume of a descriptive and detailed catalogue of the pictures in the Real Museo de Madrid, accompanied by notes, criti-

cisma, and anecdotic references to the artists themselves; but from some cause or other he was compelled to abandon his original idea, and has now produced a quarto volume of upwards of 300 pages, wherein all the materials collected for his many different works on art have been condensed and classified. Though not an artist himself, the author belongs to a family of famous artists and is considered an excellent judge of art. 'Cartas á un Amigo sobre la Música en Alemania,' by Vazquez, and 'Crónica Dramática y Musical,' by Perez Martinez, with a preface from the pen of Echegaray, may be added to the above list of books on art.

In archaeology, numismatics, and other branches of history I cannot but mention 'Los Bronces de Lascuta, Bonanza, y Aljustrel,' which I do not hesitate to say is a work of the utmost importance. Though not the first of its class written by Don Manuel Rodríguez de Berlanga, an antiquary of Malaga, it is without dispute the best he has written on the subject. Bronze tablets on which municipal and other laws were engraved must have been very common, since several have already been dug up in the Peninsula. That of Lascuta, found twenty years ago in the neighbourhood of Alcalá de los Gazules, bears the date of the year 189 B.C., and contains a decree of the proconsul Lucius Æmilius, freeing the Lascutians entirely from the domination of the Hastenses; that of Bonanza, engraved under Augustus, offers the text of a *pactum fiduciale*; and lastly that of Aljustrel in Portugal, found in a copper-mine, belongs to the time of Vespasian, and contains regulations for the working of mines in that district. To a most accurate description of these epigraphical monuments of the Roman period Señor Berlanga has added by way of prolegomena a most learned and exhaustive notice of the different races inhabiting the Peninsula previous to the arrival of the Romans. A work on the medals coined in Spain, 'Medallas de Proclamaciones y Juras,' by Herrera; 'El Augusto de la Villa Veientana,' a translation from the Italian of Father Garrucci; 'Siglas y Abreviaturas de la Lengua Latina,' by Alvarez de la Braña, a librarian of Leon; and 'La Danza Macabre,' by Fernandez Merino, will prove useful and instructive to scholars.

Translations from English, French, and other languages have increased in number. Among the first, besides Lord Macaulay, Walter Scott, and Dickens, I can name Sir Thomas Erskine May, whose 'Constitutional History of England since the Accession of George II.' has been turned into Spanish by D. Juan de Izaguirre. Paul de Kock, Daudet, and other French writers have likewise had their interpreters; and in the classics there are new translations of Horace, Cicero, and Ovid, besides selections from the Greek poets by Baraibar, Menendez Pelayo, and others.

As to reprints, they have been so numerous this year that I have no space to record them. The *Bibliofilos Españoles*, of Madrid, have published a very handsome volume containing the works—most of them inedited—of Juan Rodríguez del Padron, a poet of the fifteenth century; the *Bibliofilos Andaluces*, of Seville, two essays by the celebrated antiquary of the sixteenth, Rodrigo Caro, namely, 'Dias Geniales y Lúdricos de los Romanos' and 'Memorial de la Villa de Utrera.' The works of

Lopez de Ayala (Adelardo) and Breton de los Herreros; 'Las Guerras del Palatinado,' by Ibarra; and 'Los Payeses Bajos,' by Coloma, rather scarce books with us, have likewise been reprinted in the various collections called "Biblioteca de Autores Clásicos Castellanos," "La Verdadera Ciencia Española," and others. A collection of Father Isla's familiar letters to his sister between 1755 and 1781 will be found to be a valuable addition to our literary history in the eighteenth century. If we recollect that the learned Jesuit was the author of an amusing, though rather bitter satire on the bad preachers of his time, and likewise that he translated into Spanish, with singular fidelity and attraction, Le Sage's 'Gil Blas'—all the time revindicating for Spain what he maintained "had been stolen by the Frenchman"—the edition of his letters cannot fail to secure success.

I may finish this review by mentioning two works more or less connected with the still favourite sport the bull-fight: 'Los Matadores,' by Buxó, and 'Diccionario Cómico Taurino,' by Paeo Medialuna, evidently a pseudonym, since that name means the Iberian half moon, or sharp instrument with which bulls are at times houghed or hamstrung.

J. F. RIANÓ.

SWEDEN.

WITH a single exception, literary matters in Sweden have during the current year been rather quiet and peaceful, but this exception has been both important and remarkable. More than once I have in my previous reviews had occasion to mention August Strindberg as the champion of the new literary school. Some two months ago he published a collection of novels entitled 'Giftas' ('To Marry'), where, speaking of the rite of confirmation, he made a violent assault on the prevalent dogma of the Lord's Supper. The result was that the book was seized and the author saw himself compelled to come back from Geneva, his place of abode, to his native country in order to plead himself his cause in the dock. This journey became a triumphal procession, inasmuch as on his arrival he was received with ovations; and when he set out on his return to Switzerland he was hailed as a conqueror, for the jury had pronounced him not guilty. A remarkable verdict has hereby been obtained, greeted, of course, with applause or acrimony according to the standpoint of the speaker. The literary merit of the book has been entirely thrown into the shade by this theological question. It was essentially a protest—a somewhat rough, but undoubtedly a witty declaration of war against the hyperidealistic speculations of the Norwegian author Ibsen about the relation between husband and wife. Besides, Strindberg has during the course of the year published some pleadings for Rousseau's gospel and some satires on culture, partly in poetry, under the title 'Sömnängarnätter' ('Nights of Somnambulism'), partly in prose, entitled 'Likt och Olikt' ('Miscellanies').

Strindberg is beyond comparison the most gifted author of modern Sweden. Another, G. af Geijerstam, has obtained a good deal of applause for a collection of tales under the title 'Fattigt Folk' ('Poor People'). Further, we can count

some writers of novelettes already somewhat known or beginning their career, like Oscar Levertin, Mathilda Roos, Ernst Lundquist, Georg Nordensvan, Daniel Fallström, Tor Hedberg, and the pseudonymous Ernst Ahlgren, Christer Swahn, and Daniel Sten, who all, during the course of the current year, have produced one or more contributions to *belles-lettres*. Some new lyrical poems by the realistic author A. U. Bääth have just left the press. Dramatic literature has been enriched by a popular comedy by Frans Hedberg, and some rather insignificant sensational pieces by Oscar Wijkander, Harald Molander, and Mrs. A. Agrell. Of the champions of the old literary school there is scarcely one left except C. D. af Wirsén, who is a literary critic in the organ of the Swedish Academy, the official *Post-och Inrikes Tidningar*. Besides this negative occupation, he has lately given a new sign of life by a big volume of 'Dikter och Bilder,' the tone of which belongs to a past age, but is undoubtedly destined to win the admiration of those who love reminiscences of the so-called golden days of Swedish poetry. Besides he has published some posthumous verses of Bishop Fr. Grafström. Carl Snoilsky, with whom we may perhaps class Victor Rydberg, is in the dominion of poetry the potentate to whom our different literary schools pay their homage. Rydberg has been appointed professor at the recently founded University of Stockholm, and a chair has been created specially for him.

On turning to the scientific literature of the current year, I ought perhaps in the first place to draw attention to a work in the course of publication by our renowned physicist Prof. E. Edlund, who is issuing it in French, under the title of 'Sur l'Origine de l'Électricité Atmosphérique, du Tonnerre, et de l'Aurore Boréale.' In this connexion I ought also to name 'Elektriciteten och dess Tekniska Användning' ('Electricity and its Technical Application'), by Prof. Adolf Billmanson, of the Royal School for the Artillery and Engineers. A useful work, particularly for the scientific world, is the index to the *Transactions* of the Swedish Academy of Sciences, which, compiled by an assistant keeper in the Royal Library, E. W. Dahlgren, has been issued by the firm P. A. Norstedt & Söner. Of the 'Sveriges Medeltid' ('The Middle Age of Sweden'), a huge undertaking planned by the Royal Antiquary, H. Hildebrand, the fifth part of the first volume and the first of the second have left the press. Further, it is worth mentioning that 'Statsförfattningsrätt' ('Constitutional Right'), by Chief Justice Christian Naumann, has appeared in a new edition, which, in consequence of the additions, may be considered essentially a new work. I may mention likewise a couple of treatises by a younger jurist, W. Upström, 'Om Domstolarnes Inrättning' ('On the Disposition of the Courts of Justice') and 'Översigt af Svenska Processens Historia' ('Review of the History of Swedish Law Procedure'). Of F. F. Carlsson's celebrated 'Sveriges Historia under Konungarne af Pfalziska Husen,' a new volume on Charles XII. is ready. Another work, since some years awaited with the keenest expectation, is now in the press, viz., 'Gustaf III.'s Historia' ('The History

of Gustavus III.'), by C. T. Odhner. The author, a professor in Lund, has for this work made long and thorough researches in various archives, going as far as Moscow for the purpose. Important contributions to the history of Gustavus III. are also to be found in Elof Tegnér's great work on G. M. Armfelt, the favourite of that Swedish king, augmented this year by an interesting volume. In history I ought besides to mention the life of Cavour by H. Wieselgren, founded on his letters edited by Chiala, and other new sources. To the literature of memoirs belongs 'Minnen från Carl XIV.'s, Oscar I.'s, och Carl XV.'s Dagar' ('Memoirs from the Days of Charles XIV., Oscar I., and Charles XV.'), constituting a continuation of the studies of court life which for several years have been published by the writer of these lines. The new series is introduced by some posthumous notes by C. Akrell, one of the heroes of the war in Pomerania, 1813, where he served on the staff of Charles XIV., and, besides, known as the creator of the Swedish telegraphic service.

Amongst the more severely historical treatises, the place of honour may, perhaps, be assigned to 'Svenska Boktryckeriets Historia, 1783-1883' ('The History of Swedish Printing, 1783-1883'), of which the first volume was published this summer at the fourth centenary jubilee of Swedish typography, and now the second has appeared. It is the joint work of our chief bibliographer, the principal librarian G. E. Klemming, and a professional printer, Mr. J. G. Nordin, belonging to the firm of P. A. Norstedt & Söner. A gigantic work of bibliography, the 'Swedish Book Lexicon' of Hjalmar Linnström, continued for fifteen years, has been also completed in the current year. The remarkable war of 1808-9, when Finland, after an heroic struggle, was torn from Sweden, has now found its chronicler in a captain on the general staff, Gustaf Björlin, already known as a military historian.

In philosophy a remarkable book is expected presently, viz., J. C. Boström's 'Lectures on Religious Philosophy,' edited from the lecturer's note-books, and published by S. Ribbing. Yet another posthumous work, properly belonging to personal history, is 'Min Historias Historia' ('The History of my History'), posthumous notes of that one of our historians, whose name has, perhaps, penetrated furthest beyond the boundaries of Sweden, Anders Fryxell. They are drawn up and provided with additional notes by his daughter Miss E. A. Fryxell. The place of honour in the history of literature is occupied by the monographs published by Karl Warburg on the Swedish poet and historian Olof von Dalin, a book which gained the great prize of the Swedish Academy, and on Molière. To history belongs a monograph on Julian the Apostate by J. Centervall. To the history of literature and fine arts conjointly belongs 'Estetiska Studier,' by C. R. Nyblom. In the history of fine arts we have besides been supplied with a succinct account of the practice of the plastic arts in Sweden 1600-1884, by Aug. Hafström. Amongst political pamphlets a contribution to the question of the Norwegian Supreme Court of Revision, under the signature of Marcellus, and a

treatise on the members of the Swedish Diet by Agricola, ought to be mentioned.

August Bondeson continues his excellent pictures from peasant life, and he has also got imitators such as E. Wranér. N. Linder has, in a popular and facetious pamphlet, 'Om Tilltalsord' ('On the Pronouns of Address'), tried to overcome the dislike of the Swedish to the word *ni*, "you," and any attempt to provide a substitute for the tiresome habit of continually repeating the titles of the person addressed, even in daily intercourse.

I must not omit to mention a collection of *causeries* by A. Hedenstjerna, and a collection, published by B. Schöldström, of the scattered contributions of J. G. Schultz to newspapers and other ephemeral publications. Schultz was in his lifetime editor of our *Punch* (*Söndagsnisse*), and distinguished himself by his wit and sharpness. Finally, as *ouvrages de luxe*, I may mention Anna Maria Lenngren's poetry, appearing in a new edition, excellently illustrated by Carl Larsson; 'Svenska Skådespelare' ('Swedish Dramatic Artists'), sketches from the beginning of the current century to the present day, composed by Frans Hedberg, and provided with costumes and portraits drawn by V. Andrén; and 'Medelhafsskizzer' ('Sketches from the Mediterranean'), notes of a diary by Count H. Wachtmeister, with illustrations by F. von Dardel. The views of Swedish towns and landscapes contained in the recently commenced popular work 'Svenska Biblioteket,' with contributions by a great many authors, are likewise very nice. ARVID AHNFELT.

LITERATURE

In the Trades, the Tropics, and the "Roaring Forties"; or, Fourteen Thousand Miles in the Sunbeam in 1883. By Lady Brassey. (Longmans & Co.)

THE popularity of Lady Brassey's writings will be enhanced by the present volume. It might well have been thought the part of wisdom to rest satisfied with her first success, as the record of a unique adventure; but the second work was also popular; and now that the *Sunbeam* has become an established institution, the author seems justified in assuming that the public will like to hear the chronicle of fresh achievements, although the cruise includes only a visit to Madeira, the Azores, and a few of the West India islands. The question may suggest itself how far such a work as this would stand the test of publication stripped of all adventitious aids, such as the attractive illustrations,—to say nothing of the troops of helpful friends who strewed the travellers' path with roses, and the unlimited resources before which all material difficulties disappeared. On the whole, we believe it would stand the test, to which, after all, why should we subject it? As Mr. Hamerton lately told us in (as he declares) no cynical spirit, philosophy and common sense teach us that, *ceteris paribus*, it is much pleasanter to dine and sleep at the house of a rich friend than of a poor one; and, to do our author justice, we do not find the sense of profusion oppressively prominent in the present work, as we thought it was in her last. Aladdin's lamp is not so

recklessly called into play; but the numerous class of readers to whom the lamp was a thing of joy may feel assured that it is still ready at hand. And for the rest, the *dramatis personæ* are but little changed: "Tom," as befits a Lord of the Admiralty, is still the accomplished and energetic seaman, and his skill is put to more than one severe trial; then there is the old series of pleasant pictures, the children swabbing decks and generally "dabbling about" in the fine weather (in bad weather, happily, they seem to disappear); the penny readings and private theatricals for the crew; the deck, after a visit on shore, encumbered with purchases or presents of all kinds—live pets, curiosities, gorgeous flowers and fruits. The writer's keen sense of present enjoyment, which is communicated to the reader, is of itself an evidence of endurance, for, as she again records, she still is never free at sea from the malady which damps the energies of most people; and this voyage was by no means all fine-weather coasting and picnicking. On the homeward voyage,

"at noon we had sailed or drifted forty-six miles through the water, were 270 miles from Bermuda, and in lat. 31° 19' N., long. 70° 2' W. At 3 P.M. the longitude by chronometer was 69° 47' W. Directly after Tom had worked this out, and while he and I were still discussing our position, a terrible squall struck us suddenly, scarcely any warning having been given of its approach. Everything of the very little there was to let go was sent down by the run; but still we felt a tremendous lurch to leeward, and the yacht seemed almost as if she were struck from above and beaten down into the sea. I never experienced such a sensation before. Even in my secure little sheltered corner the force of the wind seemed to take my breath away, and to make me feel as if I should be driven through the deck. The after-leech of the mainsail burst with a report like a cannon, and then split across with further reports and detonations, as the wind rent through cloth after cloth with a noise like very heavy sharp-shooting. The shackle of the standing-jib-stay was carried away, and came down with a crash; and the deck was so hampered with rigging and canvas, and there was such a flapping of sails, rattling of blocks, knocking of ropes, howling of the tempest, hissing of rain, and roaring of the sea, that for the next few moments nobody quite realized or knew exactly what had happened. It was a *mauvais quart-d'heure* altogether; but the rush of the squall was soon over. We bore away, and in an hour or two the most serious part of the damage had been repaired, and a main trysail had been set to replace the mainsail."

But this squall was a mere episode in a storm of several days' duration, during which the yacht was in much greater danger even than appeared, for the steering gear was out of repair, and, as was afterwards discovered, many of the stern timbers were pulverized by dry rot! The general arrangements, however, were excellent, and, as the writer well shows, at all events reduced the inevitable misery to a minimum:—

"Not a drop of water came below; and everything being properly secured, there were none of those sudden and startling crashes which add so much to the terrors of a storm at sea; especially to the minds of inexperienced people. It is astonishing how even a very small quantity of water slopping about on the floor, a continual dripping from overhead, a damp berth, and a more or less considerable destruction of crockery, increase the fury and importance of the gale in the imagination of those who know nothing

at all about it; although, as a matter of fact, such accidents only add considerably to the general misery and discomfort, and may to a great extent be avoided by prudent precautions. It is, as a rule, quite impossible to adopt any remedies, or to do much to ameliorate circumstances, after the storm has fairly commenced. As in the parable of the Wise and Foolish Virgins, the lamps should be filled with oil and trimmed beforehand. Everything of importance should be arranged where it can readily be found in a moment of emergency, so that it may not suddenly become necessary to search for what is urgently required in a large cupboard up to windward, the contents of which, even if it can be opened at all, will infallibly be projected on to your head and over the floor, while the cupboard cannot be closed again until the vessel goes on the other tack."

After such experiences the repose in the sheltered and then unweaved waters of Bermuda must have been doubly enjoyable, and—having ascertained that there were no sharks to interfere with bathing—

"How we all did enjoy ourselves; especially the children! They jumped off the gangway; they swam alongside the yacht; they hung on to the Turks' heads on the booms; they clambered up the steps again, to have more high jumps; they splashed; they shrieked; they chattered; they ducked, and disported themselves like a party of very flighty mermaids. Great were the amusement and astonishment of old Shebu and his crew of ebony mariners, as well as of Mr. Burgess, who, with his coxswain and smart man-of-war's men, in the Diamond's boat, were alongside, waiting to take Tom over to the Dockyard at Ireland Island."

Lady Brassey's powers of description, like her powers of observation, have probably been developed by practice—at all events they never, we think, showed to greater advantage than in the present volume. On some occasions—as, *e.g.*, in Jamaica—the travelling was hurried, and the narrative is naturally, therefore, at a disadvantage. Still even here her descriptions of scenery are remarkably lucid; she hits off in passing the salient features of the landscape—in these parts mainly the tints on the hills, the waterfalls, and the wonderful vegetation—and, mixing her colours rather with enthusiasm than with sentiment, produces a singularly clear and vivid presentment of the scene. From a wide experience she thus contrasts the distinguishing features of various tropical landscapes—she is writing at St. Michael's:—

"As I was carried in a kind of hastily improvised palanquin along the narrow paths, I could fancy myself at one time in Chili, among the giant cacti and aloes; at another in Jamaica, with its tree-ferns and foliage and flowerless frondage; at another in Venezuela, with its wonderful tropical forests and mountain scenery; and at yet another in Trinidad, with its virgin forests, and thick walls of verdure and bright blossoms. The hydrangeas, geraniums, and oleanders, were of enormous growth, and the camellia japonica assumed the proportions of a forest-tree."

Even in her passing sketches many readers will gain a clearer idea than they had before of the differences between such places as, *e.g.*, Trinidad and Jamaica, and between these again and Nassau (the Bahamas), of which the author's reminiscences—expeditions in search of corals, sponges, and wonderful fishes, and the well-to-do and amusing natives—were specially enjoyable. Her attempt to explain scientifically to her black boatman the mode of action of the "coral

insect" (not, by the way, itself a strictly scientific term) was a failure. "'No, missus, no!' he said, 'no one animal in each hole, like flower, no leave skeleton behind. No, Sampson cannot believe that! Yah, yah, yah! Very sorry, missus; never heard such a thing as that!'"

She had time to observe the chief industries of the islands, sugar, pine-apple growing, and cacao. Lovers of "cocoa-nibs" may be surprised to hear that the colour, by which the quality is usually judged, depends on the colour of the clay floor on which they are dried. A desideratum, the writer says, is to utilize the delicious natural cream in which the "beans" are imbedded in the pod. Many curious phenomena are noted and described. We may quote her accounts of the angel and of the hog fish:—

"Oh, how lovely!" was the first exclamation from everybody. "What are those beautiful blue creatures swimming about? It is like another peep into 'Fairy Land.' Real fish cannot surely be so lovely as that!" "Those are angels," was the reply. We could therefore no longer wonder at their beauty, however much we might continue to admire it. The fish were indeed quite the most ethereal-looking objects I ever saw in this prosaic world of ours. In shape, and in colour especially, they more than realized childhood's idea of what an angel's wings should be like—celestial blue, purple, and gold, in every possible shade of delicate tint, on a sort of substratum of pale, shimmering brown. Their movements, too, might almost be said to be angelic, as they swam gracefully through the water, just as one might imagine an angel would float through endless space. To complete the resemblance, they had the most exquisite eyes, and a calm, serene expression of face. I am afraid no description, however carefully written—certainly not one from such a pen as mine—indeed, scarcely even the most accurate picture from the most skilful pencil, could convey a really correct idea of the extremely fascinating charm of these rightly-named angel-fish. It was, therefore, rather a shock to one's feelings to hear that their ordinary name among the common people is 'Mike,' possibly (as some ingenious philologist has suggested) a convenient contraction of 'Michael the Archangel.'"

The companion picture is

"a large hideous, horny creature, with a head exactly like that of a pig, small eyes, and the most malignant expression of face I ever saw. He had great sharp spines where the mane of a wild boar would be, and was of a kind of pink-marbled colour, just like a common domestic pig, freshly scalded and ready for cooking."

Lady Brassey complains

"that the influence of modern aestheticism (or what is impertinently called æstheticism) has penetrated even here, and that the negroes are rapidly giving up the bright red and yellow colours that suited them so well, and adopting duller and more sombre hues, not half so becoming to their dusky forms and features, if they only knew it. . . . As we were leaving the yard we saw several fine logs of mahogany being brought in, together with some curious fragments that looked like firewood. Mr. Sawyer told us that this was green ebony, and that it had been much used of late years to furnish a peculiarly dingy green dye for the æsthetic tints required for ladies' dresses, as well as for furniture of the Queen Anne style. 'I suppose now,' he said, 'the European fashions have altered, for there is no longer any call for the dye; therefore, as the wood is very valuable, I am going to stow it away till the taste for colours changes again, which it is sure to do in a few years' time.' It struck me as curious that the wave of frivolous fashion should have rolled so far across the ocean as to

cause a little-known tree to be dragged forth from the obscurity of an almost primeval forest, in the remote island of Andros, in order to gratify the taste of a few somewhat eccentric persons. It is also remarkable that this particular hue should have been sought for and discovered here, where, as in every other place in or near the tropics—and specially in the West Indies—all the colours of nature are bright and beautiful, not dirty and dingy. Any more deplorable contrast of colour cannot be conceived than that which would be produced by the appearance of a 'greenery-gallery, Grosvenor Gallery' sort of young man in the midst of the glorious verdure of a virgin forest, or of a limp and æsthetic young damsel, clad in washed-out blues, faded pinks, and muddy yellows—guiltless alike of crinoline, cuffs, and collars—amid the grand gorgeousness of a tropical garden. In these latitudes every shade of red and yellow is visible in abundance, varied by rich browns and chocolates: a perfect gamut of harmonious tints, ranging from the delicate infection of the highest alto or soprano to the deep grandeur of basso profundo."

It might, however, be open to the "æsthete," if he still exists, to argue that, admitting his subdued tints to be unsuitable in the one latitude, they must, therefore, be becoming in the other.

No account of the development of chinchona culture should omit a mention of Mr. Clements Markham's exploit, its importation from Peru into India. We might also take exception to the writer's comparison between the hues of the humming-bird and the "most priceless gems that ever adorned the diadem of earthly monarch," to the disadvantage of the latter. In the comparison—on which hers is, of course (if unconsciously), founded—between the lilies of the field and the raiment of Solomon in all his glory, it is not implied that a flower is necessarily a more-beautiful thing than a gem, each being equally the handiwork of the Creator and equally inimitable by man.

We can only allude to the visit to the Azores, where the writer, surrounded as usual by friendly help, but unfortunately prostrated by fatigue and illness, spent a few days recruiting on the island of St. Michael's, and saw some of the strange results, prevalent throughout the group, of volcanic action.

The illustrations of the volume almost require a notice to themselves. They are wonderfully clever and effective and beautifully finished, in size varying from an inch square and upwards, quaintly dispersed over almost every page, supplementing and half superseding the letterpress. Still, we may be allowed to regret the absence of the full-page views, chiefly landscapes, which adorned the author's last work.

NOVELS OF THE WEEK.

The Wearing of the Green. By Basil. 3 vols. (Chatto & Windus.)

The Adventures of Huckleberry Finn. By Mark Twain. (Same publishers.)

He that loves a rosy cheek, and the native grace of Irish womanhood, painted on a background of uncompromising green, shall find as pretty a story as he wishes in three shamrock-strewn volumes by the author who clings to his pseudonym of Basil. The mingled simplicity and guile, the humour and geniality, the brogue and the politics

of Erin, do not possess an equal charm for everybody, and there are people here and there with sufficient prejudice to decline beforehand the reading of a tale in which these things make up the whole plot and narrative. They will do themselves an injustice, however, if they refuse to read 'The Wearing of the Green,' for it is a bright and pathetic novel, with good characters and a lively style. It is certainly not original. Many of its incidents and arguments are so stale as to be commonplace; but many more have freshness and interest and spirit enough to save the story from any charge of dullness. Norah Wyndham is a very pleasing character, stanch and tender, occasionally rising above the ordinary level of humanity, but never too much above it to be sweet and companionable. She has two lovers, a Saxon and a Celt, who, with the *genius loci* in the shape of "the boys" behind the hedges, work out the more stirring action of the plot. She has also a father and a stepmother, between whom there is some humorous and characteristic byplay. On the whole, 'The Wearing of the Green' may be taken up with reasonable assurance of entertainment.

For some time past Mr. Clemens has been carried away by the ambition of seriousness and fine writing. In 'Huckleberry Finn' he returns to his right mind, and is again the Mark Twain of old time. It is such a book as he, and he only, could have written. It is meant for boys; but there are few men (we should hope) who, once they take it up, will not delight in it. It forms a companion, or sequel, to 'Tom Sawyer.' Huckleberry Finn, as everybody knows, is one of Tom's closest friends; and the present volume is a record of the adventures which befell him soon after the event which made him a person of property and brought Tom Sawyer's story to a becoming conclusion. They are of the most surprising and delightful kind imaginable, and in the course of them we fall in with a number of types of character of singular freshness and novelty, besides being schooled in half a dozen extraordinary dialects—the Pike County dialect in all its forms, the dialect of the Missouri negro, and "the extremest form of the backwoods South-Western dialect," to wit, Huckleberry, it may be noted, is stolen by his disreputable father, to escape from whom he contrives an appearance of robbery and murder in the paternal hut, goes off in a canoe, watches from afar the townsfolk hunting for his dead body, and encounters a runaway negro—Miss Watson's Jim—an old particular friend of Tom Sawyer and himself. With Jim he goes south down the river, and is the hero of such scrapes and experiences as make your mouth water (if you have ever been a boy) to read of them. We do not purpose to tell a single one; it would be unfair to author and reader alike. We shall content ourselves with repeating that the book is Mark Twain at his best, and remarking that Jim and Huckleberry are real creations, and the worthy peers of the illustrious Tom Sawyer.

The Institutes of the Law of Nations: a Treatise of the Jural Relations of separate Political Communities. By James Lorimer, LL.D. 2 vols. (Blackwood & Sons.)

Lectures on the Philosophy of Law, designed mainly as an Introduction to the Study of International Law. By William Galbraith Miller. (Griffin & Co.)

Practical Jurisprudence: a Comment on Austin. By E. C. Clark, LL.D. (Cambridge, University Press.)

THE nature of Prof. Lorimer's work may be gathered from the following passage, which we take from the preface to the first volume:—

"My anxiety to place international law on deeper and more stable foundations than comity or convention, and to vindicate for international jurisprudence the character of a science of nature which I have elsewhere claimed for jurisprudence as a whole, has led me to depart, to a considerable extent, from the lines which are followed in the ordinary text-books. More prominence has been given to the ethical element, and the conception of the interdependence of states has been substituted for that of their independence."

The work, exclusive of an introduction, which deals with preliminary definitions, &c., is divided into five books. Book i. treats of the sources of the law of nations; book ii. of the recognition of state existence as the fundamental doctrine of the law of nations; book iii. of the normal relations of states; book iv. of the abnormal jural relations of political entities; and book v. of the ultimate problem of international jurisprudence. There is also an appendix containing, along with much other interesting matter, the Foreign Enlistment Acts 1819 and 1870, the Naturalization Act 1870, a list with dates of important international events, and an account of the political changes in the different states of modern Europe. Prof. Lorimer makes much of the so-called "law of nature," and charges English juridical writers with confounding it with the "natural law of the French Revolution."

"Aware," he says, "of the fatal character of this misconception, I have done my best to remove it on several occasions; but it was too deeply rooted to be plucked up by any feeble efforts of mine. Apart from my poor services, however, I rejoice to find that there is hope for the English school.....When Austin has been finally improved away—unless some new 'Mahdi' should arise, or the old 'fad' of utility should again be drawn across their scent—I cannot doubt that a generation of jurists who have had the courage to abandon the long-cherished distinction between law and equity, will find their way by the ordinary means of subjective and objective induction back to the path of ethical consciousness—which we in Scotland call 'common sense'—by which the rest of mankind have been led to the fountain of nature."

The ultimate problem of international jurisprudence is, according to Prof. Lorimer, how to find international equivalents for the facts known to natural law as legislation, jurisdiction, and execution—a difficult problem indeed, and one not likely to be solved in our time; but the professor looks hopefully to a time when its solution will be effected. In considering this part of his subject, to which he devotes more than one hundred pages of the second volume, he discusses some of the modes in which in the past solutions have directly or indirectly been attempted to be reached—such

as the doctrine of the balance of power, arbitration, the schemes of Henry IV. of France, Rousseau, Kant, Bentham, and others—and their respective defects. The last chapter of the work is devoted to an exposition of a scheme framed by the professor himself for the organization of an international government. According to this scheme there would be in the proposed government (1) a legislative department, the legislature consisting of a senate, a chamber of deputies, and a ministry; (2) a judicial department, which should have cognizance of all questions of public international law and, subject to certain conditions, of questions of private international law; (3) an executive department; and (4) a financial department. The seat of the legislature would be Constantinople, or, failing that city, some place in the canton of Geneva. We appear to be very far indeed from the realization of this or any similar scheme; but it is well that such subjects should be kept before men's minds and be thoroughly discussed as they are in the book before us. It may be that the nations of Europe are nearer to the realization of some scheme like the above than is generally supposed.

The work concludes with some interesting remarks upon colonies and dependencies. As regards the greater and more distant English colonies, Prof. Lorimer does not believe in the permanence of any political connexion with the mother country, but accepts Turgot's saying that "colonies are like fruits, which only hang till they ripen." He, however, thinks that the ethical bond between the mother country and the new states would be very strong, possibly so strong as to give rise to some arrangement for mutual protection.

The work abounds in important observations interesting alike to politicians and jurists, one only of which we will notice. In a chapter on the "Size of the State," in speaking of the depressing effect which centralization exercises on vast masses of men, the writer refers to London as an illustration of his remarks, and continues:

"These considerations seem to indicate the conclusion that breathing space is requisite for intellectual and moral, and consequently for political as well as for physical development; and that if great states are ever to enjoy the full benefit of their greatness, it must be by multiplying their centres of national life so as to give the freest possible play to such elements of separate activity as they may chance to contain. There can be no more mistaken aspiration than that after national uniformity. 'L'union c'est la force' is true of living organisms only when they are permitted to act in separate spheres. So long as Paris is France and her intellectual life is dominated by a central university, France can never be again what France was once; and if London is to continue to draw away the national life of England from the provinces, the Anglo-Saxon race will soon be dependent for its progressive development on those distant and widely separated centres of life which are springing up in our vast colonial empire."

Mr. Miller's work is an expansion of an essay written some years ago on 'Evolution in Law.' One of his objects may be gathered from the following passage:—

"At the time I commenced to lecture it seemed to be a tenet of the orthodox English school of jurisprudence that international law was not law, and the most satisfactory mode of

answering such a contention was to examine the nature of law in general."

What Mr. Miller means by the words "orthodox English school of jurisprudence" we are at a loss to know, and can only guess at; but he does not appear to us to do much towards removing the objection referred to which some statesmen and writers have taken to international law. His work, however, is interesting reading.

The fault charged upon Austin's great work on jurisprudence is, according to Prof. Clark, that "Austin considers political societies only at an advanced period of their existence, and denies the name of law to that which has been keeping them together for ages, because it does not square with his own logical conception." The fault charged upon the historical school of jurists, on the other hand, as Prof. Clark points out, is "that they live in the past, dwell exclusively upon that which was, and lose sight of that which ought to be." Prof. Clark's object appears to be to connect the labours of Austin with the labours of the historical jurists by establishing some "community of ideas, and as far as possible some settled phraseology." The nature of "law" and the definition of it, not as a matter of philosophical hypothesis, but of fact; what people have meant and what they now mean by "law" and synonymous terms; the origin of law and the modes in which it is made; the subdivisions of the subject which have been thought useful; the differences on which those subdivisions depend; the importance of those differences, and the value of the classifications depending on them—these are some of the topics with which Prof. Clark deals. He is clearly under no apprehension of a speedy realization of Prof. Lorimer's hope that Austin may be "finally improved away." "The work of the dead Austin," says Prof. Clark,

"is achieving results beyond what even he would have anticipated. It is undoubtedly forming a school of English jurists, possibly of English legislators also. It is the staple of jurisprudence in all our systems of legal education."

Politicians as well as jurists will find in the above works much to interest and, possibly, to instruct them.

SCHOOL-BOOKS.

C. Sallusti Cripie de Coniuratione Catilinae Liber, de Bello Jugurthino Liber. Edited with Introduction and Notes by W. W. Capes, M.A. (Oxford, Clarendon Press).—This edition comprises, besides the text, which is Prof. Jordan's, forty-five pages of introduction and about 140 pages of notes. The introduction is exceedingly good. It may be that the historian might have been treated in a more generous spirit in the essay on "The Life and Works of Sallust," and that it would have been judicious to shorten the excellent section on "The Land and People of Numidia" by omitting the disputed theory of Movers about an earlier Phœnician settlement in Africa from Sidon. But, on the whole, the introductory essays are based on the best authorities, and are put together in an interesting and readable form. The notes also contain many useful historical remarks, and full use has been made of books of travel and other sources of information to throw light on the geography of the 'Jugurtha.' It is impossible, however, to speak with equal praise of the remainder of the work. Mr. Capes has certainly consulted most of the recent important contributions to the criticism of Sallust's writings, and in that respect contrasts favourably with Dean Merivale, who,

for instance, in his "new and revised edition" of last year, adopted Krititz's text of 1828! But, in spite of that, Mr. Capes is far from being an always safe guide on other than historical matters. The statements made as to the readings of the MSS. are far from being trustworthy. On points of Sallustian grammar and syntax Mr. Capes, who might have relied on his own observation, betakes himself too often to Dräger's 'Syntax,' and, what is worse, to the first edition. There are not a few explanations and remarks which are incorrect and of questionable scholarship. It is, perhaps, a more serious drawback, and especially to the schoolboy reader, that many difficult passages are inadequately elucidated or even left entirely unnoticed. It would have been well to have gained space for the indispensable task of fully explaining the text by omitting the scanty and often unintelligible allusions to proposed emendations. Mr. Capes prefaces that "brevity has been studied throughout in the notes," but he has found room to state that in the phrase "que ira amat fieri" it has been proposed to take *que* as a plural nominative to *amat* in the singular, after a Greek idiom!

Highways of History. — The Government of England. By Louise Creighton. — *England and Ireland.* By Emily Thursfield. (Kivingtons).—These little books form a worthy commencement to a series which, if carried on with equal ability and accuracy, will prove valuable to a certain class of students—those, we mean, who are neither beginners nor well instructed, but who desire to have pointed out to them, with as little trouble as may be on their part, and chiefly for examination purposes, the milestones and direction-posts along the various "Highways of History." How far the satisfaction of such a desire is a good thing is a question admitting of some argument. It is obvious that though, through a large part of our history, this division of subjects is fairly feasible, there are some periods in which such treatment must necessarily lead to cramped and unsatisfactory work. As soon as we come, for example, to the Restoration period we are especially sensible of this. The reign of Charles II., so trying to all writers of handbooks, contained, to the exclusion in a great degree of other matters, the settlement of the vexed question what was to be the Established Church and what was to be dissent, and it was, from first to last, inextricably mixed up with foreign politics. To treat, therefore, of such a period, even nominally, apart from the history of religion and foreign affairs, is somewhat of an absurdity, and, moreover, conveys a bad lesson to others. As far as detail is concerned, Mrs. Creighton's accuracy is usually commendable. Some reservations must, however, be made. P. 94, for instance, contains no mention of the surrender, in 1683, of the charters and of the consequent enslavement of the municipalities; while the same page contains the statement that James II.'s religion made him distasteful to all but Roman Catholics at a time when one of his chief advisers and friends was a Quaker; and a similar mistake may be observed on p. 96. No notice is taken of the fact that the trial of this same Quaker at the Old Bailey some years before had established the right of juries to find verdicts against the direction of the judges; while to say that James I. came to England with an exalted notion of the power of a king shows a curious want of knowledge of his previous struggles and disappointments. The disconnected sentences, again, professing to deal with the first Pitt, which form the opening paragraph of chap. xiii., can mean but little even to those acquainted with the details of the party changes of the time, and absolutely nothing to the class for whom the book is avowedly prepared. On the whole, however, the inaccuracies are few and the defects regard minor points. Great leading principles, such as the responsibility of ministers, the inviolability of the subject, the functions of Par-

liament, and the gradual development of party government, have been crisply and pointedly noticed, and Mrs. Creighton's book, though not perfect even for its limited objects, is good of its kind.—In dealing with the history of the relations between England and Ireland Mrs. Thursfield has done wisely in not keeping too closely to the programme of the series. She has chosen a strictly chronological arrangement, which is, indeed, the only possible arrangement for the subject. Although she has compressed the history of Ireland into 137 pages, she has contrived to produce a book which is not only safe, but actually readable, and to find room even to put in a good many thoughtful and suggestive reflections. The great difficulty must be to preserve proportion throughout, and this difficulty Mrs. Thursfield has mastered, on the whole, extremely well, though one cannot help thinking that the siege of Londonderry deserved more than a paragraph. She has made a slip with regard to the date of the Irish Church Act. She says that the Maynooth grant was cancelled in 1868, and that the Church was disestablished upon the resignation of Mr. Disraeli in 1867. It would be an advantage if a map were added in a new edition. The history of the last few years is given very briefly, but as place was found for an allusion to the Land League, a line might have been devoted to the fact of the demand for Home Rule. The book is well written, tersely and concisely, but not without grace, and on the whole it is just what such a book ought to be.

Algebra for Beginners. By W. Dodds. Parts II. and III. (Murby).—Judging from these two portions of Mr. Dodds's 'Algebra,' we may safely say it is a good, practical, and very cheap work, well adapted to the requirements of the last code. There is no lack of appropriate examples, with occasional hints for their solution where assistance might fairly be desired; but it is to be regretted that little or no explanation is given of the theoretical principles on which the practical rules are founded. Mr. Dodds has treated the subject too exclusively as an art, as though it were not also a science, consisting of propositions to be proved as well as rules to be observed.

Books for Young Readers. By L. and M. Wintle. (Bell & Sons).—Both subject-matter and type are here carefully adapted for the youngest readers. Even the shortest words of two and three syllables at the beginning form not merely complete, but connected sentences, which is a decided advantage. Further on the child comes to short stories easy to understand, and the book concludes with a simple, but strictly accurate account of the habits of bees, in the form of a familiar narrative.

OUR LIBRARY TABLE.

MESSRS. SONNENSCHN & Co. have done well in publishing *Selections from the Works of Jeremy Taylor, with some Account of the Author and his Writings.* Whoever the editor may be, he has exercised great judgment and good taste. He has hardly written a sentence of his own, he has allowed others to speak, and there is not a line in the volume that is out of place or superfluous. The book deserves to be a very popular gift-book for young people, who can hardly be expected to become students of the great divine's voluminous works; and if our younger clergy can be persuaded to shape, not their style, but their studies, upon such extracts as these—assimilating the thoughts and principles of the great teacher by familiarizing themselves with his glorious periods—they can hardly fail to find their reward sooner or later in the improvement that must follow. Need we say in what direction the improvement will be felt? We heartily commend this volume. The only semblance of regret that we have to express is that the reader is never told from which of the works of Jeremy Taylor the extracts are taken. In a second edition this may be remedied.

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Messrs. GILL & SON, of Dublin, have sent us what appears from the introduction, though not from the title-page, to be a new edition of the *Historical Sketch of the Persecutions suffered by the Catholics of Ireland under the Rule of Cromwell and the Puritans*, by Dr. Moran, Archbishop of Sydney. The author has consulted a number of Catholic authorities, from whom he quotes largely in the text. Of course, he makes no pretence to impartiality; but if history with an object is not apt to be trustworthy, it tends to be interesting, and the author has also the advantage of a pleasant narrative style.

SOME of Mr. J. M. Stuart's *Reminiscences and Essays* (Simpkin, Marshall & Co.) are interesting—for instance, the paper called 'The Little Italian Organ-grinder.' On the other hand, 'From Richmond to Potsdam' is mere rubbish. It is rather a shock to find that Macaulay was an apologist for the Coup d'Etat.

Italy from 1815 to 1878, by Mr. J. Webb Probyn (Cassell & Co.), is a dry and superficial account of the history of Italy from the Congress of Vienna to the death of Victor Emmanuel. Considering the dramatic nature of the events, it is surprising what an uninteresting book Mr. Probyn has contrived to write. His intentions are excellent, but his powers of execution are by no means great.

THE close of the year brings the biggest volume which London booksellers produce in the twelve months, the *Post-Office London Directory* (Kelly & Co.). It continues to be the outcome of great powers of arrangement, excellent organization, and unwearying care. Few books are so constantly referred to, and we know none so accurate.

We have on our table *Social Life in Scotland from Early to Recent Times*, 2 vols., by the Rev. G. Rogers, D.D. (Edinburgh, Paterson).—*History of Prussia to the Accession of Frederic the Great*, by H. Tuttle (Boston, U.S., Houghton & Co.).—*Zigzag Journeys in the Western States of America*, by H. Butterworth (Dean).—*The Elements of Euclid*, Books I. to VI., by J. S. Mackay (Chambers).—*The Wonders of Plant Life under the Microscope*, by S. B. Herrick (Allen & Co.).—*A New Study of Shakespeare* (Trübner).—*The Lord of the Marches*, by Emily S. Holt (Shaw).—*Bicycles of the Year 1884*, by H. Griffin (Gill).—*Ready and Willing*, by J. T. Hopkins (Nelson).—*Left to Ourselves*, by C. Shaw (Shaw).—*Queensford*, by B. Edwards (Glasgow, Scottish Temperance League).—*The Adventures of Sic Young Men in the Wilds of Maine and Canada*, by C. A. Stephens (Dean).—*The Fortunes of Rachel*, by E. E. Hale (Hunt).—*Ill-Won Peerages, or an Unhallowed Union*, by M. L. O'Byrne (Dublin, Gill).—*The Scheme of Epicurus*, by T. O. Baring, M.A., M.P. (Kegan Paul).—*Echoes of Life*, by Mrs. F. Snood (Chapman & Hall).—*The Light of Life, Sermons*, by the Rev. F. John Scott (Hatchards).—*The Gospel according to Paul*, by the Rev. E. M. Geldart (Sonnenchein).—*The Churches of Christendom, being the St. Giles' Lectures, 1883-4* (Edinburgh, Macniven & Wallace).—*The Faith of Catholics*, with a Preface by the Right Rev. Monsignor Capel, D.D., 3 vols. (New York, Pustet & Co.).—*Manuel d'Archéologie Etrusque et Romaine*, by J. Martha (Paris, Quantin).—*L'Impôt sur le Revenu*, by M. J. Chailley (Paris, Guillaumin). Among New Editions we have "The J.E.M." *Guide to Switzerland*, edited by J. E. Muddock (Wyman).—*Methods of teaching Geography*, by L. Crocker (Boston, U.S., Boston School Supply Company).—*Force and Matter*, by Prof. L. Büchner (Asher).—*A Simple Story*, by Mrs. Inchbald (Routledge).—*Friendless Johnny*, by J. Harrison (Shaw).—*My Grandmother's Pictures*, by Emma Marshall (Nisbet).—*Feats on the Fiord*, by H. Martineau (Routledge).—and *The Knights of Malta*, by W. Porter (Simpkin).

LIST OF NEW BOOKS.

ENGLISH.

Theology.

Constitution and Law of the Church of Scotland, by a Member of the College of Justice, with Introduction and Notes by Rev. Principal Tulloch, 12mo, 3/6 cl.
Heard's (Rev. J. B.) Old and New Theology, a Constructive Critique, cr. 8vo, 6/ cl.
Nicholls's (A.) Studies in the Character of our Lord, 12mo, 2/ Price's (Rev. A. C.) Fifty Sermons, Vol. 2, 12mo, 5/ cl.

Fine Art and Archaeology.

Kastronanos's (P. G.) The Monuments of Athens, translated by A. Smith, cr. 8vo, 4/ cl.

Poetry.

Barns's (R.) Poetical Works, Chronologically Arranged, with Notes, &c., 3 vols. 12mo, 6/ cl.

History and Biography.

Davidson's (M. C. and A. J.) Stories of Great Men, taken from Plutarch, 12mo, 3/ cl.
Bulby's (G.) Charles Dickens as I knew Him, cr. 8vo, 6/ cl.
Lampough's (E.) Medieval Yorkshire, 12mo, 3/6 cl.

Geography and Travel.

Ieck's (J.) Iberian Sketches, Travels in Portugal, &c., 6/ cl.

Philology.

Cesar de Bello Gallico, Books 1, 2, and 3, with English Notes by A. G. Peskett, 12mo, 3/ cl. (Pitt Press Series.)
Kauff's (W. von) Die Karavane, edited with Notes by A. Schlottmann, 12mo, 3/6 cl. (Pitt Press Series.)
Huss's (H. C.) System of Oral Instruction in German, 5/ cl.

Science.

Fiske's (J.) Man's Destiny viewed in the Light of his Origin, 12mo, 3/6 cl.
Gresswell's (J. B. and A.) Manual of the Theory and Practice of Equine Medicine, cr. 8vo, 10/6 cl.
Joll's (B. B.) Nursery Hygiene, cr. 8vo, 2/6 cl.

General Literature.

Banquet (The), a Political Satire, 12mo, 2/6 cl.
Brierley's (B.) Tales and Sketches of Lancashire Life: Chronicles of Waverton, Treadlepin Fold, cr. 8vo, 3/6 each.
Farjeon's (B. L.) Grif, a Story of Australian Life, cr. 8vo, 3/6
Haggard's (H. R.) The Witch's Head, 3 vols, cr. 8vo, 31/6 cl.
McLennan's (J. F. and D.) The Patriarchal Theory, 8vo, 14/ My Wife's Relations, a Story of Pigland, by H. A. H., 3/6 cl.
Nosselt's (F.) Mythology, Greek and Roman, translated by Steel (F. A.) and Temple's (R. C.) Wide-Awake Stories, Tales in the Punjab and Kashmir, cr. 8vo, 9/ cl.
Tytler's (S.) St. Mungo's City, cr. 8vo, 3/6 cl.

FOREIGN.

History.

Allgemeine Deutsche Biographie, Parts 92-96, 11m.
Balas (P.): Monumenta Saeculi XVI. Historiam Illustrantia, 12m.
Bruggen (F. v. der): Wie Russland Europäisch Wurde, 10m.
Busch (W.): Drei Jahre Engländer Vermittlungspolitik, 1518-1521, 4m.
Klopp (D.): Der Fall d. Hauses Stuart, Vol. 11, 15m.
Löhner (F.): Beiträge zur Geschichte, Vol. 1, 8m, 60.
Neumann (C.): Geschichte Roms während d. Verfalls der Republik, Vol. 2, 7m.

Geography and Travel.

Brugsch-Pascha (H.) u. Garnier (F. X. v.): Prinz Friedrich Karl im Morgenlande, Parts 2-10, 27m.
Curtius (F.) u. Kaupter (J. A.): Karten v. Attika, Part 3, 12m.

General Literature.

Cron (C.): Die Geschwister, 4m.
Laube (H.): Ruben, 3m.

THE BOOKSELLERS' PROVIDENT INSTITUTION.

IN reference to "An Old Member's" letter in the *Athenæum* of December 20th, may I suggest that it is not because "young men will not practise the smallest self-denial" that this Institution lacks new members? A better reason for the present state of things will perhaps be perceived in the fact that the Institution is practically unknown among those whom it wishes to benefit. A young man myself, I have been in the trade for thirteen years as assistant, manager, or principal, but I have never yet received any prospectus or other invitation to become a member of the Booksellers' Provident Institution; nor should I know where to apply for information about this Institution which is so "admirably and economically managed." No doubt other young men could tell a similar tale. At the moment when it is necessary to make provision for those dependent on one, there is always some friend at hand to recommend his life office, and the advertisements of well-known provident institutions meet the eye at every turn; so that at five and twenty the young bookseller—who "will not practise the smallest self-denial," according to our friend the "Old Member"—has a policy or two on his life for the benefit of his family, and has paid many years' premiums to some institution which is not above making itself known. It seems to me that any discussion about the management of the Booksellers' Provident Institution will be fruit-

less unless it results in bringing to the front some one who has eyes to see that this Institution—like many a good book—wants "pushing." Probably an annual trade dinner, ball, or *conversazione* would do more towards resuscitating the Booksellers' Provident Institution, and generally promoting good feeling among members of the bookselling fraternity, than any number of lamentations in bourgeois.

ANOTHER PUBLISHER.

'MISS BRETHERTON.'

THE only justification for answering a reviewer is that he should have been mistaken in matters of fact. The reviewer of 'Miss Bretherton' in your last week's number says the book is nothing but "a talk about Miss Anderson and her friends," a statement against which I beg leave to protest once for all in the strongest way I can. The story was originally suggested by one side of public criticisms on certain public events. But Miss Bretherton is not a portrait of any living person whatever. She is an attempt to handle an artistic problem, viz., the transformation of a mere beauty success into an artistic success, and nothing more. Her career, her sayings, her friends, her relations, the plays she acts in, and the feelings called forth in her are one and all imaginary, as any tolerably well-informed person who will read the book fairly may easily convince himself. Of course, in dealing with such a subject at all it was necessary to draw upon the ordinary social and artistic experience of London; and, given the idea of the book and the public type of character, certain outward resemblances between Miss Bretherton and real life were inevitable. But if I had not felt a strong sense that she was both fundamentally and in matters of detail a separate and distinct creature from any living person, and a reasonable confidence that she would be recognized as such, the book would never have appeared. The identification which has been so freely made has been to me a cause of the most true annoyance and distress.

As to the other leading characters in the book, "Miss Anderson's friends," as your reviewer is bold enough to call them, they were not even suggested by living persons. Is it to be made impossible for a novelist to draw his types from any large centre of society without being accused of portraiture? If so, the range of the English novel, already too narrow in the opinion of some, will be still more narrowed as life tends to become more public and criticism more personal.

MARY A. WARD.

THE 'DICTIONARY OF NATIONAL BIOGRAPHY.'

THE following is the last instalment of a list of the names intended to be inserted under the letter C (Section I.) in the 'Dictionary of National Biography.' When one date is given, it is the date of death, unless otherwise stated. An asterisk is affixed to a date when it is only approximate. The editor will be obliged by any notice of omissions or errors addressed to him at Messrs. Smith, Elder & Co.'s, 15, Waterloo Place, S.W. He particularly requests that when new names are suggested, an indication may be given of the source from which they are derived.

Carse, A., topographical draughtsman, fl. 1780
Carse, W., painter, fl. 1808
Carson, Agilony Ross, LL.D., Rector of High School, Edinburgh, 1780-1850
Carson, Wm., poetical woolcomber, 1744-1822
Carstares, Wm., Scotch divine and politician, 1649-1715
Carrswell, John, Bishop of Argyle and the Isles, 1672
Carte, Rev. Samuel, divine and antiquary, 1652-1740
Carte, Rev. Thomas, M.A., historian, 1686-1754
Cartell, Christopher, naval officer, 1693
Carter, Edward, alderman of Portsmouth, 1785-1850
Carter, Mrs. Elizabeth, poet and miscellaneous writer, 1717-1803
Carter, Ellen, book illustrator, 1815
Carter, Francis, architect, fl. 1660
Carter, Francis, F.S.A., traveller, 1745-83
Carter, George, painter, 1736
Carter, H. B., water-colour painter, fl. 1829
Carter, Henry, "Frank Leslie," 1830
Carter, Henry William, M.D., physician, 1787-1833

Chandos, Sir John, K.G., military commander, 1369
 Channell, Sir William Fry, judge, 1804-73
 Chantray, Sir Francis Legatt, R.A., sculptor, 1782-1841
 Chantray, John, engraver, 1662*
 Chaplin, Wm., Dissenting minister, fl. 1802
 Chapman, Alexander, D.D., divine, 1629
 Chapman, Charles, decorative painter, 1770*
 Chapman, E. T., chemist, 1846-72
 Chapman, Edmund, Protestant divine, fl. 1577
 Chapman, Edmund, surgeon, 1738
 Chapman, G., artist, 1880
 Chapman, George, translator of Homer, 1557-1634
 Chapman, George, LL.D., 'Treatise on Education,' 1723-1806
 Chapman, Henry Samuel, colonial judge, 1803-81
 Chapman, J. M., M.D., poet, 1796-1895
 Chapman, James, Bishop of Colombo, 1799-1879
 Chapman, John, D.D., theological writer, 1704-84
 Chapman, John, writer on India, 1834
 Chapman, Rev. John, B.D., secretary to Church Missionary Society, 1818-92
 Chapman, Capt. John James, F.R.S., artist, 1790-1867
 Chapman, Miss M. F., novelist, 1884
 Chapman, Matthew James, M.D., poet, 1796-1865
 Chapman, Thomas, D.D., Prebendary of Durham, 1717-60
 Chapman, or Chepman, Walter, Scotch printer, fl. 1528
 Chapone, Mrs. Hester, 'Miscellanies,' 1727-1801
 Chappell, William, Bishop of Cork, 1582-1649
 Chappelow, Leonard, B.D., Orientalist, 1683-1788
 Chapple, Samuel, musician, 1775-1838*
 Chapple, William, judge, fl. 17-18
 Chapple, William, topographer, 1718-81
 Chard, George William, Mus.D., musician, 1765*-1849

'GREEK FOLK-SONGS.'

Athenæum Club, Dec. 20, 1884.

Is the *Athenæum* of this day's date Mr. Elliot Stock writes "to say that the statements contained in it [my letter in the *Athenæum* of the 13th inst.] are entirely contrary to the facts."

I said (1) that "by the terms of the agreement Mr. Stock takes all the profits from an edition of 500 copies." The facts are these: The original agreement sets out that Mr. Stock agrees to produce.....at his own cost and without charge for publishing to the said L. M. J. Garnett, an edition of the said work not to exceed 500 copies, which shall consist of 176 pages, demy 8vo. Certain royalties, amounting under the most favourable circumstances to 20%, were to be paid to Miss Garnett. But as the book was enlarged considerably beyond the 176 pages originally agreed for, Miss Garnett, on May 17th, 1884, entered into a further agreement with Mr. Stock, the effect of which agreement is that, as I stated, Mr. Stock "takes all the profits of the edition."

I said (2) that the book "has already been all set up six months, and the greater part of it nine months." My authority for this statement is a letter addressed by the printer to Mr. Stock, by him forwarded to Miss Garnett, and now before me—a letter dated November 13th, one month before the date of my letter, and in which the printer says, "It has already been all set up five months, and the greater part of it eight months."

I also said (3): "The cause of the delay [in publishing 'Greek Folk-songs'] is simply this: the publisher, Mr. Elliot Stock, has declared that he will not 'go on with the book' unless certain large payments are made to him, which are not only not in accordance with, but, as we are advised, excluded by, the terms of the agreement; and he has latterly announced that he has 'put the matter into the hands of his solicitor to compel Miss Garnett to carry out her part of the agreement.' As it is not known what part of her agreement Miss Garnett has, as alleged, 'failed to carry out,' Mr. Stock's demand was promptly answered by Miss Garnett's solicitor, who is also the solicitor to the Incorporated Society of Authors, and who informed Mr. Stock that he was ready to accept service of process on Miss Garnett's behalf. Nothing more has since then been heard from Mr. Stock."

In verification of these statements I beg to refer to the following letter from Miss Garnett's solicitor:—

6, Queen Anne's Gate, S.W., Dec. 20, 1884.

'Greek Folk-songs.'

DEAR SIR,—In reply to your query, I have seen your letter in last week's *Athenæum*, and Mr. Stock's reply in this week's issue. You are correct in your statement that Mr. Stock has refused to continue the work until his claim has been met. On the 19th of November I received a letter from Mr. Stock, in

which he informed me that he was "about to place the matter in his solicitor's hands, to compel her [Miss Garnett] to carry out her part of the agreement." In reply, I wrote to him that I was prepared to accept service of process on that lady's behalf. And since then I have heard nothing more from Mr. Stock.

Yours faithfully,

(Signed) JNO. TRISTRAM VALENTINE.
 J. S. Stuart Glennie, Esq.

Such are the facts—facts, as the reader will remark, necessarily well known to Mr. Stock—the facts which verify all the statements, without exception, which Mr. Stock has ventured to say "are entirely contrary to the facts."

J. S. STUART GLENNIE.

Parkfield, Queen's Road, Clapham Park, Dec. 22, 1884.

My attention has been drawn to the correspondence which has appeared in your paper between Mr. Elliot Stock and Mr. J. S. Stuart Glennie in reference to the 'Greek Folk-songs' translated by Miss Lucy Garnett.

I trust this does not portend further delay in the publication of this book, which has already been subscribed to very considerably, and the early appearance of which is anxiously anticipated by many who know the diligence, talent, and accuracy which Miss Garnett has devoted to this work. THEODORE RALL.

THE SYSTON PARK LIBRARY.

THE sale of an important portion of the Syston Park Library, comprising the books collected by Sir John Hayford Thorold, Bart., and his predecessors, commenced at the rooms of Messrs. Sotheby, Wilkinson & Hodge on the 12th inst. and concluded on the 20th. Last winter we gave a preliminary notice of this sale, and called attention to the unusual number of choice and rare books it would contain. Collectors and booksellers from all parts of Great Britain, France, and Germany have attended the auction, and many of the dealers held heavy commissions from America; the prices in consequence were well sustained, and the interest shown was great. Space compels us to confine our attention to the principal rarities.

The chief attraction in the sale was the Mazarin Bible, the first ever printed, and the earliest book known to be executed with metal types, and supposed to have been issued from Gutenberg and Fust's press about 1450. This sold for the astounding price of 3,900*l.*, 1,210*l.* more than the Perkins copy, which at the time was considered to have realized an enormous sum. The Bible printed in 1462 on vellum by Fust and Schoeffer, being the first edition with a date, sold for 1,000*l.* The first German Bible, 80*l.*, and the first Dutch, 11*l.* 5*s.* The Apocalypse of Johannis, printed from wooden blocks, and considered the second attempt in typography before the invention of movable types, one leaf in facsimile, inlaid throughout, and otherwise injured, 69*l.* The Ximenez Polyglott Bible, 176*l.* First Greek Bible, 51*l.* The Facsimile of the Alexandrian Codex of the Greek Bible, on vellum, 70*l.* Æsopi Fabule, first edition, 48*l.*; Æsopi Apologi curante S. Brant, a fine specimen of Maioli's library, 170*l.*; Æsopi Fabule, Lugd., 1582, an edition usually selling for a few shillings, but this time, on account of its being a beautiful example of the library of Marguerite de Valois, 120*l.* Albertus Magnus de Secretis Naturæ, an elegant specimen of Machlinia's press, 40*l.* Columbi Epistola, 1494, with Verardi Historia Batavica, 125*l.* Anthologia Græca, first edition printed on vellum, although the letter of Lascaris was in facsimile, 122*l.*; Anthologia Græca, first Aldine edition, printed on vellum, 95*l.* Antonio di Siena, Monte Santo di Dio, first book printed with copperplate engravings (one plate and two leaves of text in facsimile), 50*l.* Apuleius, first edition, 43*l.*, purchased for 29*l.* 18*s.* 6*d.* in the Sykes sale. Aristoteles de Animalibus interprete T. Gaza, printed on vellum, 105*l.*, exactly double what it brought in the Sykes sale; Aris-

toteli Opera, first edition, bound by Derome, 51*l.* Ars Moriendi, printed in 1468 by Zainer, 23*l.* Auctores Classici in Usu Delphini, 63*l.* Augustin, Cité de Dieu, first book printed at Abbeville, 65*l.*; Augustinus de Arte Predicandi, printed circa 1460 by Fust, 42*l.*; Augustinus de Singularitate Clericorum, second book printed, in 1467, by Ulrich Zell, 24*l.* 10*s.*; Augustinus de Civitate Dei, first edition, 46*l.*, second 22*l.*, and third 21*l.* 10*s.* Aulus Gellius, first edition, 56*l.* Ausonius, from the library of Marguerite de Valois, 77*l.* Balbi Catholicon, first edition, 400*l.*, a book that a few years ago used to sell for about 50*l.* Bartoli, Peintures Antiques, printed on vellum, with coloured plates, 245*l.* Bergomensis de Claris Mulieribus (including life of Pope Joan), 17*l.* 5*s.* Berlinghieri, Geographia, 40*l.* Boccaccius de Claris Mulieribus (including Pope Joan), 29*l.* 10*s.*; Boccace, Cent Nouvelles, printed on vellum, 670*l.*; Boccaccio, Decameron, the Aldine edition, 25*l.* 10*s.* Boecius de Consolatione, in Latin and Dutch, printed in 1485 by Arend de Keyser, 52*l.* Bracheli Historia nostri Temporis, 36*l.* Breydenbach, Peregrinationes in Jerusalem, &c., 33*l.* Buchananani Paraphrasis Psalmorum, from the library of Marguerite de Valois, 78*l.* Callimachus, from the library of Marguerite de Valois, 81*l.* Caourain, Obsidio Rhodii et Stabilimenta Militum Hierosolymitanorum, 2 vols., 44*l.* Cardani Arcana Politica, a fine specimen of Sir Kenelm Digby's library, 44*l.* Caxton's Mirrour of the World, 335*l.* Ciceronis Opera cura Oliveti, on large paper, 61*l.*; Cicero de Finibus, first edition with a date, 42*l.* Clementis V. Constitutiones, printed in 1471, on vellum, 31*l.* Concilia Magnæ Britannie edente D. Wilkins, 30*l.* 10*s.* Cornelius Nepos, first edition, 37*l.* Cronica van Coellen, containing an important account of the discovery of printing by Gutenberg, 36*l.* Cronica von allen Kaysern, 43*l.* Dante, first edition, with the commentary of Landino, 36*l.* Statuts de l'Ordre Sainct Michel, printed on vellum, 37*l.* Didot, collection of French dramatists, printed on vellum, 107*l.* 7*s.* Dioscorides, first edition, 40*l.* Dryden's Fables, printed on vellum, 65*l.* Du Puy, Histoire des Favoris, from the library of the Comtesse de Verrue, 34*l.* 10*s.* Eusebius de Evangelica Preparatione, printed on vellum by Jenson, 46*l.* Euthymius in Psalmos, Grolier's copy, 112*l.* Gafori, Theoricum Musicum, 28*l.* 10*s.* Hesiod, by Robinson, largest paper, only twelve copies printed, 23*l.*, probably the only cheap book in the sale. Hieronymi Epistole, printed on vellum by Schoeffer, 149*l.*, purchased in Sykes sale for 52*l.* 10*s.* Historie Augustæ Scriptores, first edition, 20*l.* Historia Septem Sapientum, 30*l.* 10*s.*, purchased in White Knights sale for 10*l.* 15*s.* Homeri Opera, first edition, 85*l.*; Foulis's edition, on large paper, illustrated, 32*l.*; and the Grenville edition, on large paper, 46*l.* Horæ B. Marie, a manuscript on vellum with illuminations, 220*l.*; the Aldine Horæ of 1497, 1505, and 1521, 50*l.*, 60*l.*, and 16*l.*; Horæ printed in 1498 by Pigouchet, on vellum, 52*l.* Horatius, first edition, the only ancient one containing the celebrated reading of "Pretium mentis" for "Per vim mentis," complete, with exception of penultimate leaf in facsimile, 71*l.*; Horatii Epistolarum, Liber I., an unknown edition, probably the first book printed at Caen, 20*l.*; Horatius, first edition with a date, 24*l.* 10*s.*; Horatius, first Aldine edition, 30*l.*; Horatius, 1580, from the library of Marguerite de Valois, 90*l.*; Pine's Horæ, 67*l.*; Bodoni's edition, illustrated, 28*l.* Josephus, Hystoire de la Bataille Judaïque, printed by Verard on vellum, with 143 miniatures, 275*l.* Jovii Vitæ Leonis X., Hadriani VI. et P. Columnæ Cardinalis, a magnificent specimen of the binding of Clovis Eve, with R. D. Manaldi Cons. Fran. Pres. stamped in gold on the side (the name of Manaldus hitherto has not been known as a collector; the volume subsequently belonged to Thuanus and the Marquis de Menars), 50*l.* Justiniani Institutiones, printed on vellum in 1472 by Schoeffer, 93*l.*, but pur-

chased in the sale of Sir M. Sykes for 22l. 11s. 6d.; and Justiniani Authenticæ, by the same printer in 1477, bought for 64 florins in the Meerman sale, 30l. Lactantii Opera, second edition, printed in 1468 by Sweynheym and Pannartz, 24l., and their 1470 edition, 11l. Lascaris, Grammatica Græca, first edition, 105l. Le Fevre, Histoires de Troies, Verard's edition on vellum, but wanting 14 of the miniatures, 65l. Lignamine, Chronica Pontificum, first edition, remarkable as mentioning Gutenberg, Fust, and Mentelin as printers, and for the story of Pope Joan with the qualification "a quibusdam non ponitur in cathologo," 15l. Livius, first edition with a date, 44l. Longus edentes Coray, largest paper, 26l. Lucanus, first edition, 42l. Lucianus, first edition, 10l. Luciani Opuscula, Grolier's copy, 132l. Lucretius cura Lambini, Grolier's copy on large paper, 67l.; Lucretius, printed at Paris in 1567, usually selling for one shilling, on account of Clovis Eve's binding for Marguerite de Valois, 105l. Lyra, Expositiones in Epistolas et Apocalypsin, with the famous letter from the Bishop of Aleria, giving a list of the works printed by Sweynheym and Pannartz, and asking the Pope's assistance because their disbursement in printing Lyra's commentaries had been "tanta ut amplius nihil nobis superaret ad vivendum," 96l. Magna Charta, printed on vellum, 49l. Magnus de Gentibus Septentrionalibus, rendered famous by Sir W. Scott mentioning it in his 'Pirate' as inspected by the Udaller, 14l. Manilii Astronomicum, first edition, 10l. Martialis, first edition, 34l. Maximus Tyrius, from the library of Marguerite de Valois, 88l. Mezeray, Histoire de France, large paper, 60l. Missale Romanum, printed in 1491 at Nuremberg, 41l. Museum, first edition, 30l. Natalles, Catalogue des Saints et Saintes, Galliot du Pré's edition, on vellum, 530l. Officium Romanum, on vellum, 61l.; Officium ad Usam Sarum, on vellum, 59l.; Officium Reformatum, 36l. Ovidii Opera, 2 vols., in the beautiful binding by Clovis Eve for Marguerite de Valois, 200l. Pastissier François, the excessively rare Elzevir edition, 31l. Pausanias Latine, 2 vols., from the library of Marguerite de Valois, 203l. Pilpai Parabole, first edition, 35l. Plato, first edition, 32l. Plautus, first edition, 36l. Plinii Historia Naturalis, first edition, 57l., and Italian version, printed on vellum, but one leaf supplied, printed on paper, 36l.; Plinii Epistolæ, first edition, 31l. Polyphili Hypnerotomachia, first edition, 39l., and the second for 18l. Polybius, first edition in Latin, 31l. Pontani Singularia, 31l. Prior's Poems, largest paper, with magnificent portrait of the poet, painted by a French artist, added, 58l. Procopii Opera, James I.'s copy and subsequently Prince Henry's, 39l. 10s. Psalterium Alexandrinum, printed on vellum, 23l.; Psalterium, printed by C. de Homborch, 71l. Psalmorum Codex, the second book printed with a date (1459), a fine copy on vellum (only ten copies printed), produced the monstrous price of 4,950l., being the identical copy which sold for 3,350 francs in the MacCarthy sale and for 136l. 10s. in Sir M. Sykes's sale; it is the highest price ever paid for a printed volume. Psalmorum Enchiridion, from the library of Marguerite de Valois, 131l. Purchas his Pilgrimes, 79l. Rhodogini Lectiones, dedication copy to Grolier, 75l. Roderique de Zamora, Mirouer de la Redemption, 91l., having been purchased in the Sykes sale for 6l. 2s. 6d. Sabellici Historia Veneta, the dedication copy to Doge Barbarigo, printed on vellum, 152l. Shakespeare's Dramatic Works, first folio edition, with title and verses inlaid, 590l.; second edition, imperfect, 15l.; third, 30l.; fourth, 20l. Sifridi Responsio ad IV. Questions, printed before 1460 by Gutenberg, 53l. Somerville's Chace, printed on vellum, 61l. Steachus in Psalmos, Grolier's copy, 80l. Tewdandannck, first edition, two leaves in facsimile, 31l. Thomas à Kempis, De Imitatione Christi, the rarest of the Elzevir editions, 28l. Thomæ Aquinatis Secunda Secundæ, first edition with a date, 35l. Turrecremata, Meditationes, with

thirty-three curious woodcuts from paintings by Beato Angelica da Fiesole, 100l. Valerius Maximus, first edition without a date, 17l. 10s.; first edition with a date, 24l. 10s.; and the 1471 of Vindelino de Spira, 34l.; Valerius Maximus en François, 35l. Valturius, first edition, on vellum, wanting five leaves, but supplied from a paper copy, 120l. A copy of first Aldine Virgil, 100l.; whilst the Lyonesse counterfeit, far rarer than the original, fetched only 12l. 15s.; the Elzevir edition of 1676, on large paper, 38l. 10s.; Baskerville's edition, illustrated, 32l. Vitruvius, first edition, 10l. 5s. Vocabularius Latino-Germanicus, printed in 1469 at Eltvil, 53l. Xenophon, by Wells, 22l.; Hutchinson's, on largest paper, 60l.; Xenophontis Opera Latine, Grolier's copy, 57l.; Xenophon, Cyropædia, a beautiful specimen of the library of Catherine de Medici, 170l. Throughout this remarkable sale most of the lots were eagerly contested, and only secured after a desperate struggle at prices hitherto unheard of. The eight days' sale, comprising 2,110 lots, produced the extraordinary sum of 28,001l. 15s. 6d.

Literary Gossip.

We understand that Mr. Lowe, correspondent of the *Times* at Berlin, is engaged in writing a biography of Prince Bismarck, which will appear next spring.

It is not generally known that the *Times* attains its hundredth year on the 1st of January, 1885. The prevailing notion is that the year in which it was founded was 1788, the truth being that the 940th number of the journal appeared on the first day in that year. The mistake is due to confounding a change in the title with the foundation of the journal. The actual facts are set forth in an article which Mr. Fraser Rae contributes to the January number of the *Nineteenth Century*. Amongst other things which will attract notice in that article is a verbatim copy of the inscription on the tablets affixed in honour of the conduct of the *Times* in the case of Bogle v. Lawson in 1841, by a committee of bankers and merchants of the City, in the Royal Exchange, and over the entrance to the *Times* printing office. As these tablets are placed where the inscriptions on them cannot easily be read, and as copies of these inscriptions are not given in the works dealing with the City, the copy in the *Nineteenth Century* is a piece of historical information which will be novel to most readers.

DR. MURRAY intends to settle at Oxford before long, with a view to enjoying greater facilities in carrying out the arduous and truly national task on which he is engaged of editing the 'New English Dictionary.' He will get rid of the teaching at Mill Hill, which has hitherto occupied a considerable portion of his time, and naturally interfered with his *magnum opus*.

MRS. OLIPHANT contributes another story of the higher spiritualism, called 'The Portrait: a Story of the Seen and the Unseen,' to *Blackwood* for January. The same magazine will also contain an account of General Kennedy's expedition to Solomon's Throne during the cold season of 1883, a raid of which scarcely any mention has been made in England.

UNDER the title of 'From Siberia to Switzerland' Mr. William Westall contributes to the January number of the *Contemporary Review* a narrative of the escape of Debagorio Mokrievitch from Irkutsk. M. Mo-

krievitch was sentenced at Kieff in 1879 to a long term of penal servitude for belonging to a revolutionary society, and after some remarkable adventures reached Geneva in the spring of 1881.

In the January number of *Book-lore* there will appear a descriptive article on the library at Althorp, by Lord Charles Bruce.

MESSRS. BURNS & OATES have issued the prospectus of a work in five volumes, in preparation by Mr. Joseph Gillow, entitled 'A Literary and Biographical History, or Bibliographical Dictionary, of the English Catholics, from the Reformation in 1534 to the Present Time.' In order to make the work as complete as possible, Mr. Gillow invites the assistance of any who may be in possession of MSS., scarce books, or biographical information unlikely to have come under his supervision or knowledge. The first volume is ready for the press.

THE Dean and Chapter of Lichfield have recently made application to the authorities of the University of Oxford for the restoration to their keeping of the earliest extant Lichfield Chapter Act Book. It extends from 1321 to 1356, and has also a few entries somewhat later. It is now at the Bodleian (Ashm. MS. 794), and was probably taken there by Elias Ashmole, a by no means scrupulous antiquary, who was a native of Lichfield. In support of their application the Dean and Chapter were able to quote a most apposite precedent. Bishop Kellawe's valuable fourteenth century register of the see of Durham was in the Rawlinson Collection at the Bodleian, but on the application of Bishop Barrington in 1810, Convocation unanimously resolved to restore it to the Chancery at Durham. We understand, however, that Lichfield pleaded in vain, and has received from Oxford a point-blank refusal to part with the MS.

MR. A. W. BUDGE, of the British Museum, will edit in the "Anecdota Oxoniensia" (Semitic Series) the Syriac text with an English translation of the 'Book of the Bee,' written by Solomon, Metropolitan of Bosrah, in the first quarter of the twelfth century. The edition is based on MSS. in the Bodleian Library, in the British Museum, the Royal Asiatic Society, and the Library of Munich. From the last Dr. Schönfelder made his Latin translation in 1866. The 'Book of the Bee' is full of quaint and curious traditions about the principal persons in the Old and New Testaments, and it closes with a chapter on everlasting punishment. Curiously enough, this chapter is mutilated in some of the MSS., probably for theological reasons.

AN early and hitherto unknown Arabic work has lately been added to the Museum Library. It is entitled 'Kitāb al-Mohabbir,' and contains various historical notices and traditions relating to the ancient Arabs and to the time of Mohammed and his immediate successors. The author, Abu Sa'id al-Hasan al-Sukkari, lived in the third century of the Hijrah, and is well known as one of the earliest editors and commentators of the old poets, but the present work appears somehow to have escaped notice; it is neither mentioned in the Fihrist, nor by Ibn Khallikan or Soyuti. The two last-named authors state that Al-Sukkari died A.H. 275; but according to Ibn Kāni (Leyden Cata-

...ne, vol. ii. p. 8) he lived on to A.H. 290. The present work would show that the former is decidedly wrong; for it contains a brief sketch of the Abbasides brought down by Al-Sukkari himself to the accession of Al-Mo'tadid, i. e., A.H. 279.

Among other recent additions to the Arabic collection, the following are especially deserving of the attention of scholars: the earliest extant history of the Moslem conquest of Egypt, Africa, and Spain, by Ibn Abd al-Hakam, who died A.H. 257, a twelfth century copy; 'Zubdatal-Tawarikh,' a history of the Seljuk dynasty, written shortly after its extinction, about A.H. 620, by Sadr al-Din Abul Hasan Ali Ibn Abul Tawaris Nasir Husaini, a fine and apparently unique copy of the thirteenth century; 'Kitab al-Osul,' an extensive and hitherto unknown work on Arabic grammar by one of the earliest writers on the subject, Ibn al-Sarraj, who died A.H. 316, handsomely written, with all vowels, A.H. 651; a rare and valuable copy of the 'Makamat al-Hariri,' written by a grandson of the author, A.H. 557 (i.e., forty years after Hariri's death), and consequently earlier than any copy of that standard work known to exist in European libraries.

The numbers of ladies attending the King's College classes at Observatory Avenue have been very high during the term that has just ended. The entries were nearly 600, which is a larger number than has been reached since the first year, 1878, when the classes started, and the present house hardly affords room for such numbers.

The *Age*, which has for several years had moderate circulation as a Saturday paper devoted to theatrical, sporting, and general notes, will be published as a Sunday morning "gossip and review" on and after the 4th of January. The first issue is to be fifty thousand. One of the new Sunday paper's special features will be "The Interview," after the American model.

CAPT. BURTON is coming home in the spring, and will bring with him three volumes ready for the press of his version of the 'Arabian Nights.' He has got as far as the sixth volume with the first draft of his translation.

We are glad to hear that the Rev. C. Swainson, Rector of St. Luke's, Charlton, has on hand a 'History of Charlton.' He will gratefully receive any notes bearing on the subject. The same author's 'Folk-lore of British Birds,' to be published by the Folk-lore Society, has gone to the printing press.

A LEIPZIG house announces the early publication of an authorized German translation of Mr. A. P. Sinnett's 'Esoteric Buddhism.' In the prospectus Prof. Max Müller is referred to and quoted in a way likely to be misleading to those unaware of the satirical allusion to 'Esoteric Buddhism' in the professor's Kensington lecture on 'Buddhist Charities.' Perhaps the latest revelations concerning "occultism" in Madras have not reached Germany.

THE eighty-ninth birthday of Dr. Ranke (December 21st) has excited interest throughout Germany, and elicited many expressions of the respect universally felt for him. The length of the venerable historian defies the

increase of years, and he works daily at his home in Berlin on the history which he hopes to complete.

MR. RICHARD JACKSON, of Leeds, will publish by subscription early in the new year 'The Costumes of Yorkshire; or, Manners, Customs, Industries, and Dress of Yorkshire in 1814.' The work will be edited by Mr. Edward Hailstone, F.S.A., and will contain numerous engravings illustrative of Yorkshire life and character as existing seventy years ago. The impression will be limited to six hundred copies, each of which will be numbered.

M. SCHLUMBERGER, the well-known numismatist, and M. Benoist have lately been elected members of the Académie des Inscriptions et Belles-Lettres.

An exhibition is to be held in the Imperial Library at Constantinople of Turkish writing, bookbinding, and illumination, for which prizes are to be given.

ONE of the most important scholastic reforms now in progress in Turkey is that relating to the study of the Arabic language. As now conducted, this study absorbs years in a desultory way which might be applied to the acquisition of other branches of knowledge. With the view to abridge the course of study without impairing its quality, the Sultan has determined on founding a special medresseh for teaching Arabic on a scientific basis, and for this purpose has purchased from the funds of the civil list the property of the Guedik Pasha Theatre at Constantinople.

THE long lost and often found commentary on the 'Atharva-veda' seems at last on its way to publication. The whole of the commentary has not yet been found, but two-thirds of it are now in the hands of the pandits of Poona, who will prepare a critical publication of both text and commentary. The text of the 'Atharva-veda' was published in the early days of Vedic scholarship by Roth and Whitney, and the latter scholar has lately published a very useful index.

THE death is announced of the Rev. W. L. Alexander, of Edinburgh, a prolific writer on theological subjects, and a contributor to the eighth edition of the 'Encyclopædia Britannica.'

THE last of the piracies of Mr. Munro, of New York, is called *Munro's Pocket Magazine*, which contains, for twenty cents, 'John Bull's Daughters,' by Max O'Rell, complete; 'Fourteen Years with Adelina Patti,' complete; and a number of tales and poems by English authors.

SCIENCE

Origin of Cultivated Plants. By Alphonse de Candolle. (Kegan Paul, Trench & Co.)

THIS is a translation of M. de Candolle's 'Origine des Plantes Cultivées,' itself an expansion of a chapter in his 'Géographie Botanique Raisonnée.' Though a fact familiar to botanists, it is not generally known how great is the uncertainty as to the origin of many of the most important cultivated plants. Barley, wheat, the sweet potato (*Convolvulus batatas*), the clove, the citron, the

common pea, the sugar cane, the maize, may be cited in illustration of this fact, together with many others. This lack of knowledge may depend on the absolute loss or extinction of the parent species, or upon the circumstance that the plant as cultivated has undergone such profound modifications as no longer to reveal its original source and parentage. In endeavouring to unravel the matter a knowledge of botany, of geography, of geology, of history, and of philology is required. By a combination of testimony derived from these sources M. de Candolle has been enabled to determine the botanical origin and geographical source of a large proportion of the 247 species he deals with. He has also been enabled to fix approximately the length of time during which certain plants have been cultivated and the directions in which their cultivation has extended. M. de Candolle passes in review plants cultivated for the sake of their roots, stems, leaves, flowers, fruits, and seeds, alluding to a large number, but not to all, of the most important economic plants, and passing over the very much larger number of lesser importance or which have only special application. In this manner plants yielding drugs are omitted and garden flowers are omitted. We have no right to find fault with these omissions, though we may regret that the learned author has not availed himself of the many apt illustrations of his subject presented by the history of such plants. The botanical side of the question is one which M. de Candolle is specially qualified to treat, and his judgments will generally be accepted with unquestioning submission. In matters of archæology, palæontology, and philology M. de Candolle cannot expect to have his dicta so generally assented to, nevertheless he has furnished any possible critic with the means of investigation by conscientiously citing chapter and verse for his statements. Agriculture, says M. de Candolle, was in the main developed from three distinct regions having no communication with each other, viz., China, South-Western Asia with Egypt, and intertropical America. In the old world agricultural communities established themselves along the banks of rivers, whereas in America they occupied the highlands of Mexico and Peru. Brief paragraphs are devoted to the history of these several districts as exemplifying the manner in which cultivated plants were introduced and their source.

In touching on questions relating to philology M. de Candolle is careful to show how little reliance is to be placed on popular or vernacular names, loosely applied as they are in general, and liable to corruption and modification to such an extent that their primitive signification is lost. This may be illustrated by the fact that while with us "corn" more especially applies to wheat, in the United States it is the name given to maize; the French word *blé* has a similar laxity of application. On the other hand, the identity of a common name for a given species in several languages derived from a common stock furnishes valuable data, for not only can the plant be identified, but the history of its migrations can be traced. But caution is necessary in framing philological deductions, because a name of a plant may be widely spread by a nomad people like the

Aryans, or by the circumstance that the plant is distributed from country to country with its own name little or not at all modified. It would be absurd, for instance, to assume any filiation between the Chinese and the European languages because the word "tea" occurred under some modification in each. On the other hand, "hemp" is found variously modified in all languages derived from an Aryan stock, and furnishes valuable evidence accordingly. "Archæological, philological, and botanical data become," says M. de Candolle,

"more and more numerous. By their means the history of cultivated plants is perfected, while the assertions of the ancient authors lose instead of gaining in importance from the discoveries of antiquaries and philologists. Moderns are better acquainted than the Greeks with Chaldaea and ancient Egypt. They can prove mistakes in Herodotus. Botanists on their side correct Theophrastus, Dioscorides, and Pliny from their knowledge of the flora of Greece and Italy, while the study of classical authors, to which learned men have applied themselves for three centuries, has already furnished all it has to give. I cannot help smiling when, at the present day, savants repeat well-known Greek and Latin phrases, and draw from them what they call conclusions. It is trying to extract juice from a lemon which has already been repeatedly squeezed. We must say it frankly, the works which repeat and commentate on the ancient authors of Greece and Rome without giving the first place to botanical and archæological facts are no longer on a level with the science of the day."

In accordance with the principles he lays down, M. de Candolle treats of the botany of each plant he mentions, at least to an extent sufficient for his purpose, specifies its native country as attested by direct information where possible and indirectly by means of archæological and philological data, and formulates the conclusions afforded by the geographical distribution of the same or of allied species. We cannot follow M. de Candolle in his detailed remarks upon particular species, but we may add that he has in places availed himself of the criticisms on the French edition of his book by Dr. Asa Gray and others, the additions being marked by insertion within brackets. Here and there this device has been overlooked, so that M. de Candolle is made to write of things which were published after the issue of his original book; an instance of this occurs at p. 44. It could have been wished that these additions had been more numerous, or that the translator had added a note on a few subjects which have attracted attention since the original work was published; such, for instance, as Mr. Baker's paper on the origin of the potato, and Dr. Masters's description of a wild cotton in Zanzibar, the possible source of the American cottons of commerce. The book deserves the more extended circulation it will obtain in an English version, and it may be added that the translation is well done.

ASTRONOMICAL NOTES.

HERR TEMPEL, whilst searching for Encke's comet at the Arcetri Observatory, Florence, observed, about half-past 6 o'clock on the evening of the 13th inst., a faint nebulous-looking object, which he believes to have been the body in question. A fresh set of elements for the approaching return to perihelion (the actual passage through which will be due on the 7th

of March) has been calculated by Dr. O. Backlund, of Pulkowa. The comet was last in perihelion on the 15th of November, 1881, and its period of revolution is now about 1207·86 days—nearly four days less than when its orbit was first determined by Encke in 1819.

The Government Astronomer at Melbourne furnishes us with the *Monthly Record* of results obtained at the Melbourne Observatory and other localities in Victoria for the month of July.

The small planet No. 242, which was discovered by Dr. J. Palisa at Vienna on the 22nd of September last, has been named Kriemhild.

The Report of Mr. Neison, Superintendent of the Natal Observatory recently erected at Durban, issued on the 1st of June and relating to the work of the twelve months which terminated at the end of April, is before us. The equipment is not sufficient, either personally or instrumentally, to enable a large amount to be accomplished, but, as might be expected, Mr. Neison made the most of the materials at his disposal. The equatorial (of eight inches aperture, by Grubb) was not brought into working order until the end of July, 1883, and on account of unfavourable weather and other circumstances it was not found possible to undertake a regular course of observations with it; several, however, were obtained of Pons's long-period comet, and a few of the inner satellites of Saturn. A considerable number of observations was obtained of the sun, moon, and stars with the transit instrument, which is of three inches aperture, by Troughton & Simms. The system of time signals which has been established over the colony was regularly carried out during the year. Meteorological observations were commenced on the 1st of January last, and have been systematically continued ever since, in co-operation with a scheme for a system of weather reports along the entire South African coast.

The second fascicule of the fifth volume of the *Annales* of the Royal Observatory of Brussels has recently been published. It contains the account of the results obtained by the two Belgian expeditions to observe the transit of Venus in 1882. That to Texas, superintended by M. Houzeau, was favoured in point of weather sufficiently to obtain a large number of valuable observations at San Antonio; whilst the expedition which was sent to Chili under the charge of M. Niesten had on the day of transit a "journée magnifique," and observed the phenomenon at Santiago under conditions which left nothing to be desired.

We are glad to see the *Journal* of the Liverpool Astronomical Society in its third volume, the session having commenced on the 13th of October, under the presidency of the Rev. T. E. Espin. The first two numbers of the *Journal* are before us, and contain several very interesting papers, particularly one by Mr. Howard Grubb 'On the Adjustment of Equatorial Telescopes'; three by Mr. Baxendell on several variable stars; and two on selenographical objects, viz., 'The Triestnecker and Hyginus Clefts,' by M. Gaudibert, and 'The Great Alpine Valley,' by Mr. Elger; besides which Mr. Peal contributes an article on a new theory of formations on the moon's surface.

SOCIETIES.

ROYAL.—Dec. 11.—The Treasurer in the chair.—The following papers were read: 'On the Absorption Spectra of the Alkaloids,' by Prof. W. N. Hartley; 'On the Function of the Thyroid Gland,' by Prof. V. Horsley; 'On the Development of the Arteries of the Abdomen and their Relation to the Peritoneum,' by Mr. C. B. Lockwood; and 'On the Occurrence of a Hydroid Phase of *Limnocoedium soverbii* (Allman and Lankester),' by Mr. A. G. Bourne.

Dec. 18.—The Treasurer in the chair.—M. A. Cornu, of Paris, and Prof. J. D. Dana, of Yale College, Connecticut, were elected Foreign Members.—The following papers were read: 'On the Evidence of Fossil Plants regarding the Age of the Tertiary Basalts of the North-East Atlantic,' by Mr. J. S.

Gardner; 'Note on the Later Stages in the Development of *Balanoglossus koralevski* (Agassiz), and on the Affinities of the Enteropneusta,' by Mr. W. Bateson; 'On Reflex Excitation of the Cardiac Nerves in Fishes,' by Dr. J. A. McWilliam; 'The Influence of Stress and Strain on the Physical Properties of Matter: Part I. Moduli of Elasticity' (continued), by Mr. H. Tomlinson; and 'Prof. Malet's Classes of Invariants identified with Sir James Cockle's Criticoids,' by the Rev. R. Harley.—The Society adjourned over the Christmas recess.

ROYAL SOCIETY OF LITERATURE.—Dec. 17.—Mr. J. Haynes in the chair.—Mr. R. N. Cust gave an account of a trip to the regions of the midnight sun, at the North Cape, Norway, in June last.

NUMISMATIC.—Dec. 18.—Dr. J. Evans in the chair.—Major W. Nutter, Dr. D. Buick, and Mr. A. E. Packe were elected Members.—Mr. Roach Smith exhibited two gold coins of Allectus, one of which had for reverse type a lion, probably a copy of a similar coin in silver of Gallienus.—Mr. Fowkes exhibited a Bahama halfpenny dated 1807.—Mr. T. W. Greene communicated a paper on Renaissance medals in relation to antique gems and coins, in which he showed that many Italian medalists of the fifteenth and sixteenth centuries not only were gem engravers, but occasionally made use of such works for the designs of their medals, these objects being at that time much prized by collectors.—Mr. W. Wroth communicated a paper on the Santorini find of 1821, with which he connected several unclassified coins in the British Museum. These coins appear to have been issued at Ægina and the other Ægean islands. The late Mr. Borrell had many years ago announced this find to the Society, but his descriptions of the coins were not sufficiently full to make their identification easy.

CHEMICAL.—Dec. 18.—Dr. Russell in the chair.—The following gentlemen were elected Fellows: Sir B. V. S. Brodie, Bart., Messrs. W. P. Ashe, J. F. Ballard, W. Briggs, M. T. Buchanan, W. G. Brown, H. M. Chapman, W. H. Eley, J. Frost, T. P. Hall, H. J. Hodges, H. Jackson, F. Johnson, J. D. Johnstone, G. F. Kendall, C. W. Low, F. M. Mercer, P. C. Porter, V. E. Perez, A. Rickard, K. B. B. Sorabji, R. C. Steele, H. Smith, E. G. Smith, G. Thorn, W. Tate, P. C. Thomas, T. Wilton, J. H. Worrall, W. C. Wise, and W. H. Wood.—The following paper was read: 'Chemico-Physiological Investigations on the Cephalopod Liver and its Identity as a True Pancreas,' by Mr. A. B. Griffiths. The author could not detect any bile acids or glycogen in this organ, but a ferment obtained from it by glycerine converted starch paste into sugar, and formed from fibrin obtained from the muscular fibres of a young mouse leucin and tyrosin, the latter body giving with a neutral solution of mercuric nitrate red precipitate.—It was announced that at the next meeting, on January 15th, Prof. Thorpe would read a paper 'On the Atomic Weight of Titanium,' and that Dr. Frankland would give a lecture in February 'On Chemical Changes produced by Micro-organisms.'

MICROSCOPICAL.—Dec. 10.—Rev. Dr. Dalinger, President, in the chair.—Mr. Crisp exhibited Dr. Cox's radial microscope, a simplified form of Mr. Wenham's stand.—Mr. J. Mayall, jun., exhibited a stage which he had devised, in which the thin upper plate was abolished, and a frame to hold the slide substituted which is not liable to flexure.—Mr. Crisp also exhibited Ward's eye-shade, Bausch's adapter for a spot lens, and Kain's mechanical finger.—Mr. Rosseter's paper 'On the Gizzard of the Larva of *Corethra plumicornis* and its Uses,' and one by Mr. G. F. Dowdeswell 'On Variations in the Development of a Saccaromycetes,' were read and discussed.—A communication was read from Dr. Cox, the President of the American Society of Microscopists, expressing scepticism as to the possibility of making sections of diatoms so thin as those claimed by Dr. Flögel as recently published in the Society's *Transactions*.—Mr. Parsons exhibited the hydroid form of *Limnocoedium soverbii*, the freshwater medusa which he had found in April last at the Botanic Gardens, Regent's Park.—Dr. Zenger's method of mounting diatoms so as to show both sides was explained, and some mounts exhibited.—Mr. F. R. Cheshire gave a résumé of his paper 'On some New Points in the Anatomy of the Bee.' It has long been known that the queen bee, in common with many insects, stores the spermatozoa she receives from the male in a small sac which is called the spermatheca. A long chain of evidence has also satisfied entomologists that in some way these spermatozoa are transferred to those eggs which are to be converted into undeveloped females known as workers, but the manner of this fertilization has not hitherto been demonstrated. By carefully dissecting out a spermatheca with its attachment to the oviduct unbroken, and then by needle knives cutting through the tracheæ which enclose it com-

completely, the spermatheca and its valve may be isolated. It is then seen to be accompanied by a long double gland, having a centrally placed duct, provided with a sphincter muscle near its junction with the aperture of the spermatheca. The spermatheca itself carries a sphincter and three muscles, two to aid and one to antagonize its action. The glandular secretion acts as a vehicle for carrying the spermatozoa as liberated towards the oviduct. Another gland, previously unknown, now adds its secretion, and serves to bring the spermatozoa into proper separation from each other. The common oviduct is not a simple tube, as formerly supposed, but carries in its centre a pouch of delicate membrane, and very like the recurved tail of a lobster. Two muscles, having for their especial purpose the direction of the egg in transit to the ovipositor, carry the egg, and bring it into contact with the spermatic fluid, when the spermatozoon enters its micropyle. If a drone or male is to be produced, it takes a lower path in the right or left oviduct, and a side path to the ovipositor, and so avoids the pouch and escapes fertilization. Siebold's theory of parthenogenesis in the bee is thus anatomically demonstrated to be accurate.—Dr. van Heurck's paper 'On the Resolution of *Amphipleura* into "Beads"' was read, and gave rise to a long discussion.—The meeting resolved to send a contribution to the memorial now being raised in America to the late R. B. Tolles, the eminent optician.

HISTORICAL.—Dec. 18.—Mr. Shenton in the chair. The following gentlemen were elected Fellows: Prof. J. Ferguson, Rev. J. F. Bright, Rev. W. Cunningham, Messrs. J. B. Mullinger, A. R. Ropes, E. Shackburgh, J. R. Tanner, J. S. Wharton, W. Edmunds, F. H. Hewitt, G. L. Mullins, H. Parker, J. Paulovitch, A. J. Silvers, S. Thompson, and J. H. Wurtburg.—Mr. R. Walker read a paper 'On Fiji, its Peoples, Traditions, and Customs.'—A discussion followed.

MEETINGS FOR THE ENSUING WEEK.
 Mon. London Institution, 5.—'The Laws of Carriage: 2. Passengers,' Mr. M. Shearman (Traveller's Lecture).
 Tues. Royal Institution, 3.—'The Sources of Electricity,' Prof. Tyndall.
 Wed. Society of Arts, 7.—'Universal Time: our Future Clocks and Watches,' Prof. J. N. Lockyer (Juvenile Lecture).
 Thurs. Royal Institution, 3.—'The Sources of Electricity,' Prof. Tyndall.
 Fri. London Institution, 7.—'Modern Views of Electricity,' I. P. Lodge.
 Sat. Royal Institution, 3.—'The Sources of Electricity,' Prof. Tyndall.

Science Gossip.

MESSEURS. T. V. HOLMES AND W. COLE have presented their first report 'On the Exploration of the Deneholes in Hangman's Wood, near Grays,' to the Essex Field Club. They have determined that these pits were not for working chalk, but it appears probable that they were places of refuge in times of danger.

PROF. GUSTAV VON HAYEK has received the Gold Medal of Arts and Sciences from the Emperor of Austria, in recognition of the excellence of his 'Atlas of Natural History.'

THE RECORDS of the Geological Survey of India, Vol. XVII., Part IV. for 1884, has been received. This part contains geological memoirs by Mr. R. D. Oldham, Col. C. M. MacMahon, and Mr. W. King. Mr. R. Bruce Foote communicates a paper on his son Mr. H. B. Foote's work at the Billa Surgam caves, in which the existence of man in a low stage of civilization was ascertained by the discovery of "a well-made bone gouge, and of two pieces of stag-horn which have been cut with some sharp instrument; one, indeed, has been deeply cut and shaped with a rude implement."

PROF. CARLO MAGGIORANI read recently before the Accademia dei Lincei an account of his experiments on the action of magnetism on the development of the embryo. He submitted eggs undergoing artificial incubation to the influence of powerful magnets. He found that the cases of arrested development were four times more numerous with the magnetized eggs than in those beyond magnetic influence, and that the deaths of chickens were more numerous.

THE PROCEEDINGS of the Perthshire Society of Natural Science, Vol. I. Part IV., has been sent to us. This part contains several valuable communications, but Prof. J. W. Trail, M.D., of Aberdeen, prints a paper 'On Dimorphism in Oak Gall-makers and in their Galls,' which is far

above the average of those which generally appear in the *Proceedings* of local societies. It, with the Appendices A and B, occupies twelve small quarto pages, printed in double columns, and comprehends all that is important respecting the "gall-flies" and their productions.

M. MASCART was elected a member of the Académie des Sciences on Monday, the 15th inst.

M. H. W. VOGEL, in the *Moniteur Scientifique* *Queneville*, describes the 'Means employed to render Photographic Surfaces more sensitive for the Green, Yellow, and Red Rays.' These researches, if confirmed, will do much towards advancing the possibility of producing photographs in natural colours.

FINE ARTS

ROYAL SOCIETY OF PAINTERS IN WATER COLOURS.—The EXHIBITION is NOW OPEN, 5, Pall Mall East, from 10 till 5.—Admission, 1s.; Catalogue, 1s. ALFRED D. FRIPP, R.W.S., Secretary.

BOUGUEREAU.—An exhibition of the important works of this great Master, including 'LA JEUNESSE DE RACHUS' from the SALON of 1884, is NOW ON VIEW at GOUFFÉ & CO.'S GALLERIES (successors Housard, Valadon & Co.).—Admission, with Catalogue, 1s. 11d and 117, New Bond Street.

EXHIBITION OF THE PRIZE DRAWINGS OF VERE FOSTER'S NATIONAL COMPETITION.—This exhibition will be held in the Boys' Schoolroom of St. Sepulchre's, Holborn Viaduct (entrance in Giltspur-street), on MONDAY, TUESDAY, and WEDNESDAY, the 29th, 30th, and 31st December, from 11 to 4. Teachers and others interested in Art Education are specially invited to attend. Admission Free.

'THE VALE OF TEARS'—DORÉ'S LAST GREAT PICTURE, completed a few days before he died, NOW ON VIEW at the Doré Gallery, 35, New Bond Street, with 'Christ leaving the Preterium,' 'Christ's Entry into Jerusalem,' 'The Dream of Pilate's Wife,' and his other great Pictures. From Ten to Six Daily.—Admission, 1s.

Cowdray: the History of a Great English House. By Mrs. C. Roundell. Illustrated. (Bickers & Son.)

THE great house of the Montagues, who succeeded the De Bohuns in the tenure of an estate given to Savaric de Bohun by Henry I., deserved the attention of students of family history as well as of those who are fond of architecture. That no one has attempted till now to write an account of it is the stranger as abundance of materials had been accumulated. Mrs. Roundell has performed the task carefully, conscientiously, and fully. Notwithstanding the burning of Dallaway's account of the castle embodied in the second volume of his 'History of Sussex,' some copies escaped. Sussex, besides, is blessed with admirable societies devoted to local antiquities. Horsfield, Lower, and contributors to the *Archæologia*, 'Vetusta Monumenta,' and the *Records of the English Jesuits*, as preserved and arranged by Mr. Foley, all supplied details. The Burrell collection, now in the British Museum, is supplementary to the lean octavo of the Rev. T. Coxe, one of the most meagre things that ever called itself a county history. Sir W. Burrell, the copious annotator of Coxe, had done wonders, employed draughtsmen and transcribers, and was in a fair way of rivalling Hasted's 'Kent,' if not Hutchins's 'Dorsetshire.' He died before his task was nearly completed, but his works remained.

So well provided beforehand, it is a pity Mrs. Roundell did not extend her researches backwards, and tell us who built the grand hexagonal towers that of yore, on a peninsula between two streams, dominated the landscape, and still add a melancholy grandeur to the ruins of Cowdray.

So long ago as Edward III.'s reign the De Bohuns lived in the mediæval castle, about which our author has nothing to tell beyond the fact that its foundations, four hundred feet in circumference, have been

traced when a very dry summer has caused the grass to wither, while the fosse and a few fragments of walls attest the bulk of the fortress. It was Sir William Fitzwilliam who bought Cowdray in 1528, and, on becoming Knight of the Garter and Earl of Southampton, built the oldest remaining fragment of the house, as distinct from the castle. In the house was imprisoned Margaret, daughter of George, Duke of Clarence, who, *pace* Mrs. Roundell, was not "drowned in a butt of Malmsey wine." When she was arrested in 1538, she was taken to the earl's new house, whence he wrote describing her undaunted spirit as "manlike in continuance, and so fierce as well in gesture as in words."

The beautiful but florid Perpendicular gateway, the groined roof of which is one of the latest fine examples of fan tracery in a vault, is the work of the Earl of Southampton. But, despite its grace, the signs of decadence are obvious in the anchors and trefoils, badges of the earl, which were most stupidly placed between the ribs of the tracery, in a fashion no able Gothic designer would have tolerated. In 1536 the earl had a grant of Easebourne Priory from the king. Dying in 1543, he bequeathed Cowdray to Sir Anthony Browne, his half brother, one of the most active and grasping of those who

—turned Church lands to lay.

Henry bestowed Battle Abbey on this worthy, and he incontinently pulled down the church, to say nothing of the chapter-house, cloisters, &c., and planted lines of yew where the nave had been. Church spoils were heaped on the Brownes. Godstow, Fair Rosamond's habitation, and lands belonging to St. Mary Overie, Newark Priory, Bayham, Calceote near Arundel, and Waverley, followed Easebourne and Cowdray. He thus incurred for himself and his race the terrible curse of Cowdray, a denunciation not unlike that which, according to the author of 'Don Juan,' troubled the Byrons at Newstead. Not long after his death, his son by his first wife (Alice, born Gage), another Anthony, entertained Edward VI. and his sister Elizabeth. Edward wrote to Barnaby Fitzpatrick, his whilome whipping-boy, then at the wars in France, that Cowdray was "a goodly house," "where we were marvelously entertained, yea, rather excessively banketted." Queen Mary made the second Anthony a viscount, with a colourable imitation of the ancient title of Montague. Elizabeth, three years after the defeat of the Armada, visited Cowdray, and so enjoyed the place that abundant records notice her deer-shooting and other feats. The owners had, strange to say, become Roman Catholics, and so they continued.

The greater part of the house at Cowdray was erected by the first Viscount Montague, who probably finished it about 1590, before Elizabeth's sojourn. It is, therefore, one of those illustrations of manners and national life which marked great changes in architecture, politics, and the social state. Everybody knows their history. This is the stately mansion which, although, from an architectural point of view, it never as a whole deserved the encomiums lavished on it, was a very striking work indeed—large, rather than grand, and suffering much from

a defective outline, which, although broken, was neither so picturesque nor so well proportioned as it might have been. Architecturally speaking, the great gateway is a distinct feature, of superb merit, grace, and grandeur, and seldom surpassed in works of the age to which it referred. The capital Buck Hall was a fine specimen of good Perpendicular date, and this gateway owes a great deal to the survival of Gothic tastes and love of fair proportions, expressive masses, and fitness to function. The interior quadrangle, with its towers, solars, turrets, and quaint chimneys, had something of the charm of Hampton Court. The chapel had some noteworthy features externally, but the interior was simply vicious, having been "restored" in the French taste of c. 1690 by the fourth Viscount Montague, who degraded the windows and other parts of the exterior in a terrible way. The roof of the Buck Hall, about the originality of which in its entirety we have doubts, exhibited a fine design of open timber work, and its original character was at once elegant and picturesque; but its height had been divided by a floor and its length by a partition before the fire reduced the once imposing structure to its present condition.

Cowdray passed from Browne to Browne, and from time to time the curse, alleged to have been incurred by their appropriation of Church lands, was supposed to have been verified in death, sorrows, and desolation. Nevertheless the grand estate held together, and viscount after viscount succeeded to the property, which was very much affected by fines and charges inflicted on the losing side during the Commonwealth. Nor was it much benefited by the Restoration. The Brownes distinguished themselves as Roman Catholic devotees; one of them became a lay-brother, and devoted his life to the most servile duties in the Jesuit college at Liège. The great storm of 1703 gave occasion for De Foe's record of damage done to the hall at Cowdray, and the loss of five hundred trees torn up by the roots.

The fourth viscount died childless in 1708, and was succeeded by his brother, and he in nine years by his son, who, finding Battle Abbey destitute of comfort and its estate of profit, abandoned the place to smugglers, and finally, in 1719, sold it to Sir Thomas Webster. He was buried in 1767, aged eighty-two, in the roofless chapel of his family in Easebourne Church. This was the peer whom Walpole visited in 1749, when he described the neighbourhood in piteous terms, leading us to infer that Cowdray had been deserted before that time. It "is repairing," Lord Montague will at last live in it," said the writer to George Montagu, and he mentioned pictures and furniture of great interest as preserved there. Anthony Joseph, seventh viscount, employed Italians to change the character of the interior of the house. It was in his time Dr. Johnson arrived, and vouchsafed to say, "Sir, I should like to stay here four-and-twenty hours." In 1787 Lord Montague died.

The doom long anticipated by the superstitious fell on Cowdray and its owners in the time of the eighth viscount. In 1793, when twenty-four years old, he, with a foolhardy Burdett of Foremark, elder brother of the well-known Sir Francis Burdett, at-

tempted to shoot the falls of the Rhine at Laufenburg. Despite the prohibition of the magistrates of the place, as well as the remonstrances of an old servant, the doomed youth and his companion embarked in a boat, were whirled away by the current, and drowned at the foot of the Oelberg.

The doom of Cowdray had been, it was alleged, pronounced by a monk who presented himself before the great Sir Anthony Browne during a festival, and pronounced the curse of fire and water on the males of the house till none should be left. At Laufenburg half the imprecation was, but by no means for the first time nor the last, fulfilled, for other Brownes had been drowned. Still the accident gave William Cobbett an occasion for a number of historical blunders about Cowdray and its owners, and for one of the most brutal insults ever inflicted on a fellow creature. The other half of the curse was, so say the gossips, fulfilled simultaneously. It was even said that the messenger bearing the news of the death of the owner and he who had been dispatched to inform that owner of the destruction of Cowdray by fire met at Calais. It is evident, however, that imagination has been at work here. "In October, 1793," Lord Montague perished; but it was on the 24th of September in the same year that "the workmen who had been allowed to make their carpenters' shop in a room at the top of one of the towers, just above the North Gallery," so contrived affairs that Cowdray house caught fire. Most of the pictures, most of the furniture, and large collections of relics and memorials—including, it is said, the sword of William the Conqueror and his coronation robe, which he had given to Battle Abbey—perished with the house. The double blow seems to have stunned the family. By Mr. Poyntz, who became owner, Cowdray was left to ruin; the people of the neighbourhood helped themselves to what they cared to take; heaps of archives blew about a windowless chamber, where, so late as 1865, a wilderness of them remained in ruin; the *débris* of furniture was not even sorted; and the whole was abandoned to ivy, starlings, and jackdaws.

EXPLORATIONS IN ASIA MINOR.

On July 1st Mr. Smith had to go to Smyrna to get certain equipments for our expedition into Northern Phrygia. He unluckily neglected to take quinine when symptoms of sleeplessness and disorder, about which I had carefully warned him, appeared, and fever when neglected for three days is dangerous. Still more unluckily he fell into the hands of a Greek practitioner, who was in no hurry to lose a good patient. I had intended while he was in Smyrna to go across country to the neighbourhood of the Hermus valley railway, but changed my plans, and coming to Smyrna found him lying helpless and solitary in an hotel, and the Greek master of the situation. I informed the latter that his patient must in two days either leave with me or sail for England, when a marvellous cure was effected on the spot. But Mr. Smith had lost strength, and though we took things very easy for a fortnight to give him every chance, the heat and the fatigue of travelling proved too much for him. He felt that he was a drag on the work, and that if he had a serious illness far from medical aid it might, apart from other considerations, completely ruin the expedition. He therefore reluctantly resolved to go home. I saw that, had I given him a word of advice to

stay, he would have continued with me; but I felt that his decision was right, though his departure spoiled all my plans. My wife, who had returned from England expressly to make a series of photographs, joined me in Smyrna on July 8th, and on parting from Mr. Smith we went straight to the country of the Phrygian monuments.

Some fatality seems to attend the photographer of Phrygian monuments. M. Perrot's camera was blown over in front of the Tomb of Midas and broken. We set up ours in front of the now famous "Lion Tomb," and immediately a sudden violent gust of wind blew it over. We pulled it together again, but were doubtful whether the chamber was light-tight. However, my wife persevered in taking about fifty photographs, in the hope that they might turn out of some use. At last the screws, which had been misplaced by the accident, absolutely refused to work, and we were obliged to give it up. The most distressing thing about the accident was that the instrument had been lent us by our kind friend Mr. J. R. Griffett of Smyrna.

We had this summer, for the first time, the pleasure of seeing the "Lion Tomb" illuminated by the sun, which happens in July for about ten minutes before sunset, and I presume for the same time after sunrise. Many details then become evident which are at other times quite invisible. The two lionesses are very similar in style to the lion on the broken tomb drawn by Mr. Blunt (*Journal of Hell. Stud.*, 1882, pl. 18), although certainly simpler and rather more primitive; but assuredly the difference is not so great as is suggested by the appearance of the monument in deep shadow, with the moss distorting the outlines and concealing the details. The drawing of Mr. Blunt depends on photographs taken in these circumstances in the month of November. The forelegs show the same markings as the foreleg from the broken monument drawn by Mr. Blunt (*Journal of Hell. Stud.*, 1882, p. 22). The eye, and ear, and nose, and the prominent shoulder, are similar to those of the broken lion, pl. 18. The column between the two animals is not of the rough outline suggested in the drawing; it is a simple column tapering towards the top, with a species of capital like a Doric echinus. The relief is very much higher in the lower parts than above; whereas the hind leg of each animal is nearly detached from the ground and the hindquarters are relieved nearly a foot, the heads are in very low relief. I climbed up to the little door, twenty feet above the ground, with the help of a rope held by my servants on the top of the monument, and found that the sepulchral chamber is roughly cut and absolutely unadorned.

It will be better to state here, in a form which conciseness makes dogmatic, my view as to the chronology of Phrygian art. The race called Phrygian formerly inhabited perhaps almost the whole western part of Asia Minor, certainly those parts of the country that are adjacent to the North Aegean and the Propontis. In this period must be placed their direct connexion with the Peloponnese, and the historical circumstances that underlie the myths of the Atreides, of Priam, and of the *Ἰλίου Πέρις*. Various causes—last and decisive among which was the interruption of barbarous European tribes, Bithynians, Mariandyni, &c., which Abel places about 900 B.C.—obliged the Phrygians to concentrate in the highlands of the Sangarius. There the Phrygian kings reigned till about 670 B.C., when their kingdom was destroyed by the Cimmerians. During this period there was a considerable amount of intercourse maintained between Phrygia and the Greeks of Cyme, Phocæa, and Smyrna. The fact that the daughter of the king of Cyme was married to a king of Phrygia some time about 700 B.C. proves that I formerly erred in attributing little importance to this intercourse; and a more thorough study of the Phrygian alphabet has led me to change my former view and to think that it came to the Phrygians, not via

scope, but *via* Cyme. This is the period to which belong the social and historical facts and surroundings of the Homeric poems and the oldest hymns (as distinguished from the historical basis of the myths embodied in those poems). Friendly intercourse and occasional intermarriage are the rule between the great dynasty of the interior and the inhabitants of the coast. Such was the state of things amid which the Homeric poems grew, and such is the picture as reflected back on the mythic subjects of the poems. To this period belong the great Phrygian monuments. The art is essentially decorative, and the analogies to it are to be sought in the oldest Greek bronzework, especially in the deepest layer at Olympia. A very simple kind of engaged column or pilaster, with a resemblance to the Ionic column, is common in the monuments of this time, but is used purely as a decoration, and never in an architectural way. One tomb (badly engraved by Stuart, 'Ancient Monuments,' pl. 12), which is obviously an imitation of woodwork, has the appearance of a series of Ionic columns arranged in rows, tier over tier; but the appearance is produced merely by carving little lines at the corners of each pilaster, represented in relief on the rock wall.

The grandest monument in Phrygia must have been the broken tomb of which fragments are published in *Journal of Hell. Stud.*, 1882, pl. 18-19, pp. 22-23. We were able this year to put together in imagination the few scattered fragments which lie in such a position that they can be studied, and thus at last gain an idea of the character and size of the whole. The monument consisted of a sepulchral chamber, to which the only entrance was a very small square door placed high in the rock, with sculpture on the exterior walls. The chamber was eighteen feet broad, and it is impossible to say how long, for a part of unknown length has been lost from the middle of the sides. The door, which looked north, was in the middle of one of the short walls. The tomb was cut in the corner of a hill in such a way that two of its sides, the east and the north, were exposed to the view, while the other two were against the hill. A person entering the chamber by the door, high in the north wall, saw before him the south wall with its plain pediment, as drawn correctly by Mr. Blunt, *Journal of Hell. Stud.*, pl. 19. Above his head in the north wall was a similar pediment. On his left hand the chamber was widened on its western side by a gallery three and a half feet high and four feet broad, which ran along the whole length of the chamber. The gallery was supported by at least two columns. One of them is represented in position on Mr. Blunt's drawing, *Journal of Hell. Stud.*, pl. 19, where, unluckily, the capital is incorrect; it really consists of a palmette rising from between two discs. Motives analogous to that of this capital are common on Greek vases, and can be traced to the East. On the right hand the sepulchral couch stood against the west wall, and near it in the north-west corner was a square seat. The elaborate style of the chamber marks it as later than the "Lion Tomb" beside it, with its small and unadorned sepulchre. But the glory of the broken monument lay in the sculptures on the outside. In the middle of the west wall two lions (or lionesses) stood rampant, each raising a forepaw and placing it against the forepaw of the other. The only part of these animals that can now be seen is a fragment of the two uplifted paws, the drawing of which (*Journal of Hell. Stud.*, 1882, p. 22) must be turned nearly upside down before one realizes its true character. The two lions in this position constitute one more variety of the heraldic schema so beloved in Phrygia. At the extreme northern end of the western face stood the splendid lion whose head and shoulder are represented in *Journal of Hell. Stud.*, pl. 18. He stood, looking away out to the north, in much the same attitude as the lion on the monument recently

published in *Journal of Hell. Stud.*, pl. 44. I shall not fear to be accused of a discoverer's partiality for his own discoveries if I say that this fragment is the grandest piece of archaic art known, so far as the representation of animal life is concerned. It is greatly to be regretted that the tip of the nose with the indrawn nostril is mutilated and that the teeth of the upper jaw have been broken off; but, in spite of all mutilation, with his formal curls and his quaintly indicated muscles on cheek and shoulder, the animal is full of life and spirit and power, "yet breathing threatenings and slaughters."

Out of the many monuments in this immediate neighbourhood I will refer only to two. One is a poorer edition of the type shown in the principal face of the Sphinx monument, *Journal of Hell. Stud.*, 1884, pl. 44. The other is a large tumulus, which is bounded by a circle of very large squared stones, now completely concealed by the detritus washed down the sides of the mound. Acting on the remark of a native, that he had once seen letters on a stone in this mound, I employed four men, had the stone uncovered, and found an inscription in the Cappadocian hieroglyphics. This discovery I regard as completely confirming the main elements of the theory I have stated in detail (*Journal of the Royal Asiatic Society*, 1883) as to the origin of the Royal Road described by Herodotus. I am inclined to believe this tumulus to be situated on the Royal Road, and to have been placed in the remarkable pass where it stands simply because the road traversed the pass. We can now trace these hieroglyphics in a series from the Niobe to the ancient Pteria, that city which was destroyed 550 years B.C. We have now distinct proof that the Cappadocian civilization and language once reigned on the very spot where afterwards the Phrygian kings and art held sway. I now think it safe to state what I have long thought probable, that the figure engraved in *Journal of Hell. Stud.*, 1881, p. 9, belongs not to the Phrygian, but to the Cappadocian art and period. The two symbols in front of this figure I believe to be hieroglyphics of the Cappadocian class. I have here to correct an error which I formerly made: there is no grave immediately behind the figure. The oblong depression which I took for a grave is really the bed to hold one of the stones of the wall. In other respects I rightly conceived the position of the figure and the altar, on the right hand of one who was entering the city gate. Any one ascending had the city wall towering over him on the right for a distance of at least fifty yards; the importance of this arrangement in ancient warfare is well known.

I can hardly pass from this subject without referring to an historical theory which, if accepted, will have very wide-reaching consequences—I mean the theory that the monuments in Asia Minor which I have just spoken of as Cappadocian were erected by a conquering race from Northern Syria, the Hittites of the Bible. As to the Hittites in Northern Syria, of course we men of Greek and Latin must accept the verdict of cuneiformists and Egyptologists, as the evidence is not accessible to us. But as to the Hittites in Asia Minor, the evidence is not literary, but purely archaeological, and here we can judge for ourselves. So far as I am able to learn, the theory of a Hittite conquest of Asia Minor is founded solely on the resemblance in style between the Cappadocian monuments of Asia Minor and the "Hittite" monuments of Syria, and on the use of similar hieroglyphics in the inscriptions that are usually sculptured or incised on those monuments. There cannot, I think, be any question as to the great resemblance in style; that is patent to any one who has seen either the original monuments or the photographs. It is equally clear that the hieroglyphics are practically the same, and that all have the striking peculiarity of being written boustrophedon. It is, however, also quite obvious that there are points of difference in the monu-

ments, and that there are several inscriptions, each of which contains a unique symbol. The material is, I think, too scanty as yet to justify any opinion as to the cause of this diversity, whether it is local variety in the art of a single race or national variety of art as it passes from one race to another. Until the inscriptions are translated it is quite uncertain whether or not they are all in one language. There is at present no more proof that they are in one language than there is that all cuneiform inscriptions are in one language; and we know that the use of cuneiform characters, more or less closely resembling each other, frequently identical, and always undistinguishable by any eye except that of a cuneiform scholar, is common to various nations, languages, and ages. On the other hand, there is evidence accessible in Asia Minor which appears to me to militate against the hypothetical Hittite conquest. It is nearly two years since I tried to show that the situation of the monuments of the "Cappadocian age" in Asia Minor pointed to a centre of civilization on the borders of Pontus, and that they were irreconcilable with the supposition of an empire whose centre was either in Assyria (as Kiepert has argued) or in Northern Syria. I have since seen no reason to change my view. I expressly left it an open question whether the extension of this Cappadocian civilization to the West was due to conquest or to the peaceful advance of a progressive religion. He who will prove that the Hittites conquered Asia Minor is bound to deal with this evidence. The Hittite theory is certainly a tempting one; it would enormously simplify the problems of ancient history, it embraces in one view facts and lands which are on any other hypothesis most diverse and incongruous, it opens up endless possibilities of finding new evidence. The student of ancient history may hope that it may admit of being so modified as to include the evidence accessible in Asia Minor. But I think that in its present form the theory is inconsistent with the facts, and that at least it will need considerable modification before it can be accepted. For my own part, as I have no hypothesis as to the nationality of the race who ruled in Pteria when the "Royal Road" was formed, I prefer to use a geographical name which implies no definite theory.

I have become convinced that after the monuments of this early class there is a complete gap of long duration. The only country in Asia Minor where the Cimmerians were completely successful was Phrygia, and the few facts that we hear all point to the thorough devastation of the country by the barbarians during a long occupation. Phrygia recovered a certain degree of its old prosperity under the Lydian, and afterwards under the Persian, sway, but a second and even more complete devastation occurred when the Gauls invaded the country and permanently occupied a large part of it. After this event we find no monuments till the Græco-Roman civilization began to be felt among the peasantry in the end of the second century after Christ. Strabo describes the country as much depopulated and inhabited only by villagers. The later monuments have, therefore, to be placed from the sixth to the third century B.C. The Gorgoneion is a favourite device on them; unluckily it is in many cases so much defaced that no conclusion as to date can be drawn from its style. But one instance seems to me to be dependent on Greek art of the end of the fourth century, and a tomb in which one or two Gorgoneia are carved on every wall reminds me of the series of Gorgoneia found in the Blisniza tumulus, which Stephani dates in the fourth century. There is great need at the present time for a thorough study of the history of the Gorgoneion type in Greek art, and till this has been done it is not easy to determine whether the Phrygians merely adopted this type from Greek art, or whether they learned it from the East and gave it an independent character. I incline to the

former view, as the monuments of this second period, except a few very plain ones which I should attribute to the sixth century, seem to me to be more or less dependent on Greek art.

I have overstepped my limits without alluding to some of our most interesting monuments or to our numerous topographical discoveries.

W. M. RAMSAY.

NOTES FROM ATHENS.

Athens, Dec. 9, 1884.

THE site granted by the Greek Government for the British School of Archaeology has been measured by Mr. Nicolson, our *chargé d'affaires* here, and is 120 metres long by 50 wide. It may be described as situated halfway between the palace gardens (the only public gardens in Athens) and the so-called Gardens of Socrates, outside the town, on the road to Pentelicus, where that philosopher was born. The school will be well sheltered from the north wind by Mount Lycabettus, which rises up immediately behind, and will look out to the left on to the orchards and olive-yards of the patriarchal monastery of the Incorporate, upon property formerly belonging to which it is to be built. The view immediately in front is on to the flowery slopes of Mount Hymettus, with their ever-changing hues. The American Archaeological School hopes soon to obtain a plot of ground in the same place, so that in all probability the two schools will be divided only by a garden or an olive-yard. A tramway runs along the highway and stops opposite the palace, and thence runs on past the university and academy.

In a few days M. Foucard, director of the French School, is expected back from Paris, as he has just been appointed by the French Government to remain at Athens for another period of six years.

The new director of the American School arrived at his post in the autumn. Various members of the French and of the German schools have returned from different archaeological tours, during which they have collected a great number of inscriptions.

The railway between Athens and Laurium, begun in 1882, has now been opened from the latter place as far as Marcopoulo, omnibuses and carriages making the journey in two hours and a half. Leaving Athens at eight in the morning one arrives at the seat of the Grecian mines at half-past one o'clock. In the whole district of Laurium there are at present four different companies engaged in mining operations. The most interesting of all, on account of the richness of its mineral wealth, is the French company of the mines of Laurium, which has its administrative seat in Paris. The next is the Greek company, so-called *Delle Usine* of Laurium, which restricts its operations (with the exception of its iron mines) to the resmelting of the scoriae, of the refuse thrown out of the pits, and of the washings of the ancients, in which is found a goodly proportion of silver and lead. The third company is the French one of Sunium and Vromopousoi, which deals with iron and manganese. The fourth company is also French, and is that of Spiliatzezza-Seriphos, where iron and manganese are also found. When Signor J. B. Serpieri, the modern discoverer—or, as we may say, creator—of Laurium, arrived in its bay in 1863 there was not a single cottage in the district. Now there is a population of 8,000, the French company of Laurium, of which he is the founder and administrator, alone giving employment to from two to three thousand work-people. The railway to Kamarissa, constructed by this company a year ago, is twelve kilometres long, while that of the Greek company, also going up to the ancient mining settlements, is some 18 kilometres long. The works at Sunium, interrupted a year ago in favour of some mines nearer Laurium, will be continued in the course of two years. No specimens of calamina or zinc and silver ore hitherto

found in Greece equal those to be obtained in Sunium, though in richness and extent no calamina veins yield to those of Kamarissa. The Greek company is exclusively occupied with the work of resmelting what was left by the ancients; the French companies are exclusively occupied with extracting and smelting fresh ore. The antiquities of Laurium proper consist of the remains of the half-circle of wall forming the back of an ancient theatre, the four walls of an oblong rectangular building which may have been a temple, and just below the new hospital a long stretch of concrete pavement sloping into the sea, supposed to belong to the time of Themistocles, when that general designed to form three great ports for his fleet—the Piræus, Phalerum, and Laurium or Thoricon.

J. HIRST.

SALE.

MESSRS. CHRISTIE, MANSON & WOODS sold on the 10th, 11th, and 12th inst. the following, the property of the late Mr. W. Russell. Engravings: Sir E. Landseer, Stag at Bay, artist's proof, 58l. Drawings: Michael Angelo Buonarrotti, Study of a Female Sleeping, 57l. Raphael, Papal Procession, composition from the 'Heliodorus,' 105l. Designs and etchings (118) by G. Cruikshank, with a frontispiece water-colour drawing by the artist, 55l.

Fine-Art Essay.

A *gouache* drawing of exquisite refinement, the figures admirably drawn and full of life, has lately been acquired by the South Kensington Museum. It represents a lady, with her attendants, in a sedan chair on a palatial garden-terrace. A nobleman, apparently French, of the Louis XV. period, bows to the lady with marked deference. Three other magnates, whose costumes suggest that the wearers are Poles or Hungarians, stand by as respectful spectators; one of them wears the Golden Fleece, another the insignia of the Order of the Holy Ghost. A dwarf completes the human elements of the scene. The lady has been supposed to represent that daughter of Peter the Great who is said to have been offered in marriage to the Duc de Chartres, son of the Duc d'Orléans, then in hopes of attaining the throne of Poland. It has been suggested by others that the drawing represents the reception of an embassy by Maria Theresa.

PROF. HERMANN GRIMM'S 'Life of Raphael' is advancing towards completion. It is undergoing translation from the manuscript at the hands of Miss Adams, an American lady now in Berlin, to whom English readers owe an excellent translation of 'The Life and Times of Goethe' by the same author.

THE exhibition of works by Herr A. Menzel, to which we have previously referred as about to be formed in Paris, will be opened at the end of January.

AN exhibition of pictures by Heer Mesdag, marine painter, is now open in the Cercle des Arts at Rotterdam. It includes water-colour drawings and examples from the Salons (where the artist obtained two medals) and elsewhere.

M. DIET has been elected a member of the Académie des Beaux-Arts, Architecture, in the place of M. Abadie, deceased. M. Diet is the architect employed to finish the Hôtel de Ville, Paris. M. Daumet, who had but one vote fewer than M. Diet, is the architect of the Palais de Justice.

A FINE torso, found in Rome, near the Belvedere, and of colossal size, has been placed in the Galerie des Antiques, Louvre.

THE death of M. Albert Goupil, the son and partner of the well-known *éditeur des estampes*, is announced. The deceased formed an important collection of *objets d'art*, ancient and modern.

AN Artists' Benevolent Society has been founded at Naples for the benefit of the artists of that city, who are condemned by political and social circumstances to struggle with dire poverty. Widespread distress exists among these sculptors, painters, and bronze-workers, who have suffered especially in consequence of the cholera epidemic, which has deprived Naples of her crowds of wealthy visitors, who were accustomed to carry away all sorts of works of art. The chief patrons of the new charitable body are H.B.M.'s ambassador to the Italian Court, the United States minister at Rome, the Duke of Roxburghe, Sir F. Leighton, the Bishop of Norwich, the Vice-Master of Trinity, Mr. E. J. Poynter, and the Head Master of Rugby, any of whom will receive gifts.

THE 'Year's Art, 1885' (Sampson Low & Co.), more than maintains its reputation. It is exactly what every artist, amateur, and writer on art, dealer, buyer, and student of current design, or one who lives among artists, ought to have. It contains an artists' calendar; accounts of galleries and museums, with their regulations and the names of their officers, in London and the country, art schools, clubs, art unions, charities, and sales, with the prices given for choicer specimens; a list of art books; abstracts of legal decisions (some of which are grotesque in the ignorance they indicate of what art is); and lists of dealers. Above all, there is a copious directory of artists, and a complete list of the members and associates of the Society of Painters in Water Colours from the founding of the body to the present time.

MUSIC

NEW PUBLICATIONS.

Joseph Haydn. By Pauline D. Townsend. (Sampson Low & Co.)—This is the twelfth volume of the series known as 'The Great Musicians.' Miss Townsend has already earned the gratitude of all interested in musical history by her admirable translation of Jahn's 'Life of Mozart.' No one, of course, will expect to find important facts hitherto unknown in the present book, for the subject of Haydn's life and work has been exhausted by Herr Pohl, to whose elaborate monograph, among other treatises, Miss Townsend acknowledges her indebtedness. But she deserves the praise due to unflinching accuracy and a clear, pleasant, and chatty, but not garrulous style, eminently suited to her theme. She does not unduly exalt the position of Haydn among composers, nor does she succumb to the fashionable weakness of expressing contempt for the genial old master. Within its limits her volume is a model biography, but it would have been improved as a work of reference by the addition of an index.

Sonate in c minor für Klavier und Violine, Op. 10. Acht Præludien für Klavier, Op. 12. Sonate in d für Violoncello und Pianoforte, Op. 17. Klavier Quartett in f minor, Op. 28. Von Luise Adolpha Le Beau. (Leipzig, Breitkopf & Härtel.)—The composer of these works is, so far as we are aware, entirely unknown in this country; and as her name is not to be found in the recently published supplement to Mendel's 'Conversations Lexicon,' it would seem that her reputation cannot be very extended even in Germany. She is evidently an accomplished musician, for her writing is fluent and unalloyed by any crudeness of expression or faultiness in construction. At the same time, while her ideas are invariably clear and melodious, there is nothing very original in them or in her method of treatment. Nor is there any internal evidence to prove that she is acquainted with modern music, her manner being that of the school which ended with Mendelssohn. This simplicity of outline is particularly noticeable in the violin and piano duet. There is an advance

towards maturity in that for piano and cello, while the quartet is decidedly ahead of its companion works in the elaboration of the subject-matter and in general freedom and vigour of style. So far as can be judged, it would be effective in performance. The pianoforte prelude is melodious trifles, mostly in the style of songs without words.

Sonate Dramatique in A flat. Deuxième Sonate, romantique, in G minor. By Eugen Woycke. (Jefferys.)—A careful perusal of these works suggests a feeling of curiosity as to the object the composer could have had in view in publishing them. He can scarcely have put them forward seriously as works of art, for notwithstanding their length it is impossible to find a dozen consecutive bars of straightforward intelligible music in either of them. Occasionally Mr. Woycke gives utterance to a good idea, but it is immediately succeeded by some meaningless "divisions" or a hideous chromatic passage without the slightest bearing on the context. Only the most ardent lovers of eccentricity are likely to admire these sonatas.

Suite of Pieces for Violin and Piano. By Ferdinand David. Edited and Revised by S. Jacoby. (Forsyth Brothers.)—The reputation of David was due entirely to his skill as a violinist and his excellence as a teacher of the instrument; but he was a tolerably prolific composer, among his works being five violin concertos, two symphonies, an opera, and some chamber music. His name, however, now rarely appears in concert programmes, at least in England. The present suite consists of eight movements, all simple in structure, and for the most part melodious and elegant, but without any particular individuality of style. A selection of three or four movements would prove more effective than the entire work at public performances.

Golden Guendolen and other Songs by William Morris; Love-Lily and other Songs by D. G. Rossetti; Five Two-Part Songs. Music by Edward Dannreuther. 3 vols. (Novello, Ewer & Co.)—The time is happily passing away when composers of lofty aim in other respects were content to degrade their talent by associating it with doggerel verse. "Words for music" of the familiar type may answer very well for the writers of shop ballads; but musicians of the first rank are now realizing what is due to their craft, and no longer accept any literary rubbish that may be placed before them. At the same time it will be admitted that a large proportion of the finest modern poetry is absolutely unfitted for musical setting. In such cases an attempted union between the two arts can only result in damage to both. But when, to use Wagner's expression, the lines "yearn for musical expression," the thoughtful composer can scarcely fail to become inspired by his subject, as is the case in some of the examples before us. It will be acknowledged that modern poetry demands modern musical treatment. Squarely cut eighteenth-century phrases would not appropriately illustrate the involved utterances of our most original writers in the present day. It would, therefore, be pedantic to condemn Mr. Dannreuther for his freedom and independence of his phrasing, even for the extremely unconventional style of his accompaniments and harmonic progressions. In every one of his settings there is a distinct plan, and the advantages of symmetry and proportion are always recognized. The utilization of all originality in methods of phrase-making must be sought for in the musical effect, and in several of these songs the composer has been eminently successful. We may instance 'My Father's Close,' from Rossetti, its quaint and piquant lyric, which might almost have been signed by Schubert; and a fine tenor of the 'Dawn talks to Day,' in which Morris's flowing lines have received full justice. On the other hand, in some of the settings the frequent changes of measure and tonality produce an

uneasy and laboured effect. The two-part songs, of which the words are taken from Shakespeare, Beaumont and Fletcher, and Morris, are more equal in merit. The volumes may be commended to the notice of amateurs whose tastes do not lead them to favour ordinary shop songs.

Maude Valérie White's Album of German Songs. (Stanley Lucas & Co.)—This volume of sixteen lyrics will make a suitable Christmas present for young vocalists. The words, selected from Heine, Goethe, and other poets, have, in the majority of instances, already served musical purposes, and in one or two cases comparisons may be made not wholly favourable to Miss White. However, the songs are all tasteful, and some of them are charming little trifles. They are simple in construction and within the means of ordinary amateurs.

We have also received *Herzens-Stimmen*, an album of six songs translated from Heine by Charles Hervey, music by Arthur Hervey (same publishers). They are slightly superior to ordinary ballads, but on the whole rather commonplace.

We have received from Messrs. Novello, Ewer & Co. *Holiday Songs*, written by Mrs. Alexander and set to music by Lady Arthur Hill. This charming and elegant little volume has been issued just in time for a New Year's gift for children. The words are admirably suited for young people, and the music is full of grace. Lady Arthur Hill has so much pleasing and natural flow of melody that we regret to find a slip or two in the harmony and an occasional clumsiness in the accent of the words. The faults, however, are so few as to detract but little from the merits of the volume, which possesses, both in words and music, all the elements of popularity, and which we can heartily recommend.

Of works of an educational nature recently to hand the most useful is *Elements of Music*, by F. Davenport (Longmans & Co.), a concise essay on the rudiments, not written in the slipshod style adopted in pianoforte tutors, but logical and comprehensive within its limits. The treatise is stated to be issued by authority of the Committee of the Royal Academy of Music, and it will form an admirable introduction to the study of Sir George Macfarren's work on harmony.

Favourable mention may be made of *Practice for Singers*, a course in the staff notation, by J. S. Curwen (Tonic Sol-fa Agency), and *Progressive Sight-Singing*, by R. M'Hardy (London Music Publishing Agency).

Musical Gossip.

THE most noteworthy feature in the performance of 'The Redemption' on Saturday at the Crystal Palace was the excellent rendering of the choruses. The Crystal Palace choir has seldom acquitted itself so well, and if the improvement continues the subscribers would be pleased to have a larger infusion of choral works in the programmes. The list of soloists was somewhat different from that to which the public has been accustomed in Gounod's work. Mrs. Hutchinson, Miss Hilda Wilson, Mr. Barton McGuckin, Mr. F. King, and Mr. Pyatt were all efficient, though in no case was any striking excellence shown. Some numbers suffered owing to the very slow tempo adopted by Mr. Manns, and others in consequence of the excessive use made of the organ; but on the whole 'The Redemption' received a fair amount of justice.

MADAME VIARD LOUIS gave one of her performances of Beethoven's pianoforte works at the Prince's Hall on Friday afternoon last week. She was assisted by Mr. Carrodus, M. Libotton, and Madame Sterling. The programme contained the Solo Sonatas in A flat, Op. 26, and in E flat and C sharp minor, Op. 27; the Piano and Violin

Sonatas in A and C minor, Op. 30; and four of the 'Schottische Lieder,' Op. 108.

ON the evening of the same day another Beethoven performance of a very singular nature was given by the Chevalier Leonard Emil Bach, "pianist to the Royal Court of Prussia." It consisted of the three Pianoforte Concertos in C, C minor, and E flat. So far as could be judged on this occasion, Herr Bach's ability as a pianist would seem to be rather in the interpretation of works of smaller calibre. His touch is light and delicate, but in place of the breadth of style necessary for such a task as he imposed on himself we found only eccentricity of manner, and the alterations of the text in which he indulged cannot be justified on any grounds. Mr. Randegger conducted the performance, but the orchestra left much to desire.

SEVERAL students' concerts were given last week. That of Madame Sainton-Dolby's Vocal Academy for Ladies took place at the Steinway Hall on Thursday evening, the programme containing the first scene of the second part of 'The Rose of Sharon.' Remarkable promise was shown by Miss Hyde, soprano; Miss Mary Willis, mezzo-soprano; and Miss Amy Foster, contralto.

THE Christmas orchestral concert of the Royal Academy of Music was given at St. James's Hall on Friday afternoon. An element of interest was given to the occasion by the performance of Sir Arthur Sullivan's oratorio 'The Prodigal Son,' which was exceedingly well rendered under the direction of Mr. W. Shakespeare.

ON the same afternoon the pupils of Mr. Wilhelm Ganz's Academy gave a performance at his residence, 126, Harley Street.

UNDER ordinary circumstances a performance of 'The Messiah' by the Sacred Harmonic Society would only call for a word of record. On the present occasion, however, it is necessary to add that the choir showed a surprising improvement over its previous performances this season. Mr. Cummings, who conducted, had his forces well in hand, and the choruses were generally rendered with good attack and correctness. Even the time-honoured mistakes were less apparent than usual—for example, in "And He shall purify" and "He trusted in God." The moral is obvious, and it may be hoped that the Society will take it to heart. Madame Valleria, Madame Fasset, Mr. Maas, and Mr. Bridson were the principal vocalists.

MR. JOHN HEYWOOD, of Manchester, will issue early in the new year the first number of a new musical serial, to be entitled the *Quarterly Musical Review*. Dr. Henry Hiles will be the editor.

AT Mr. Charles Halle's concert at the Free Trade Hall, Manchester, last night the programme included Beethoven's 'Eroica' Symphony, the overtures to 'Anacreon' and 'La Sirène,' Liszt's 'Le Carnaval de Peste,' and Rubinstein's Concerto in F, played by Mr. Halle.

ON Friday week the Glasgow Society of Musicians gave a dinner to Mr. F. H. Cowen, who was on a visit to Glasgow for the purpose of conducting at two of the choral and orchestral concerts in that city.

A REMARKABLY fine performance of Dvorák's 'Stabat Mater' was given by the Borough of Hackney Choral Society on Monday at the Shoreditch Town Hall. A little more attention to the marks of expression would have rendered the efforts of the choir absolutely beyond criticism. The solos received full justice from Miss Eleanor Farnal, Miss Hilda Wilson, Mr. Kenningham, and Mr. Bridson. Mr. Prout conducted the performance.

MESSRS. GRIFFITH & FARRAN have just published 'A New Series of Christmas Carols, specially intended for Children,' the words by Mrs. Hernaman, and the music by Alfred Redhead.

The publication is well adapted for its purpose, both words and music, though of no very remarkable merit, being unexceptionable.

JULES FRÉDÉRIC FABER, author of an important work, 'L'Histoire du Théâtre Français en Belgique,' died at Brussels on the 4th inst., at the age of forty-seven.

RUBINSTEIN's comic opera 'Der Papagei,' lately produced in Hamburg, appears to have met with but little success. The libretto is said to be clever and amusing, but the music is described as much too serious and heavy for the subject.

A WEALTHY art-patron has offered the directors of the Leipzig Conservatory of Music the noble gift of 300,000 marks (15,000*l.*) for the erection of a new building, on condition that the work shall be taken in hand not later than next April.

M. THÉODORE DUBOIS's new opera 'Aben-Hamet' was produced at the Théâtre Italien, Paris, on the 16th inst., with brilliant success. The principal parts were sustained by Mdles. Calvé, Janvier, and Lablache, and Messrs. Maurel and E. de Reszké.

The death is announced from St. Petersburg of Maurice Rappaport, the musical correspondent in that city of *Le Ménestrel*.

THE *Berlin Courier* states that the firm of Lucca in Milan have invited Herr Staegemann, the director of the Leipzig Stadttheater, to give a series of performances, with his entire company, of Wagner's 'Lohengrin,' 'Die Meistersinger,' and 'Tristan und Isolde,' in the principal cities of Italy. Herr Staegemann has declined, on the ground that the performers cannot be absent sufficiently long from Leipzig.

DRAMA

Dramatic Gossip.

THE Browning Society is not, it appears, to be the first to revive 'A Blot on the Scutcheon.' Mr. Laurence Barrett is credited with the intention of producing the play in New York and repeating it in London.

Few changes have been made at the West-End theatres in honour of Christmas. Drury Lane has a virtual monopoly of pantomime, the performance at Covent Garden belonging to the circus rather than the theatre. A new comedy by Mr. Pinero was produced on Wednesday at the Gaiety, and a curious transfer of performances was witnessed at the Olympic and the Prince's, which two houses on Friday changed bills. 'Called Back' and 'A Fireside Hamlet' were thus removed from the Prince's to the Olympic, and the former house gave 'The Twins.' The companies, it is needless to say, migrated with the pieces. At the Royalty on Friday M. Mayer produced 'Le Réveillon,' a piece specially appropriate to such an occasion.

A new ballet, entitled 'Melusine,' was added on Monday to the programme at the Alhambra.

'THAT YOUNG MAN,' a three-act comedy, adapted by Mr. Edward Rose from 'Der Elephant' of Von Moser, was produced on Tuesday afternoon at the Vaudeville. The piece bears some resemblance to 'Brighton,' and is not specially amusing. The acting, meanwhile, in many of the characters was amateurish. Mr. Rose played a part in his own adaptation.

'SWEETHEART, GOOD-BYE,' a one-act comedietta by Miss May Holt, has been produced as a *lever de rideau* at the Strand Theatre. It is built on conventional lines, and has little merit of plot, character, or dialogue. The principal characters are played by Mr. E. W. Gardiner, Miss Lucy Buckstone, and Miss Cicely Richards.

TO CORRESPONDENTS.—C. L. F.—B. H. T.—S. A. O.—W. W.—J. F. R.—received.
No notice can be taken of anonymous communications.

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